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THE TECHNIC OF VERSIFICATION

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NOTES AND ILLUSTRATIONS

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DEDICATED TO

ONE INTERESTED MUCH IN VERSIFICATION

AND

BEGETTER OF THESE PAGES

E. M. O.

'A GODE WOM MAN IS MAN NES BLVS,
WHERE HER LOVE RIGHT AND STEDFASTE YS.'

PREFACE

In a magazine article on 'The Rationale of Verse,' Poe in 1843–47, himself a lively critic, wrote as follows:

'There is, perhaps, no topic in polite literature . . . which has been more pertinaciously discussed; and there is certainly not one about which so much inaccuracy, confusion, misconception, misrepresentation, mystification and downright ignorance on all sides, can be fairly said to exist. Were the topic really difficult . . . we should have less reason to wonder at all this contradiction and perplexity; but in fact the subject is exceedingly simple.

'But if this is the case, how,' it will be asked, 'can so much misunderstanding have arisen? Is it conceivable that a thousand profound scholars, investigating so very simple a matter for centuries, have not been able to place it in the fullest light, at least, of which it is susceptible?' Can it not be, however, 'that the "thousand profound scholars" *may* have failed, first, because they were scholars, secondly, because they were profound, and thirdly, because they were a thousand—the impotency of the scholarship and profundity having been thus multiplied a thousandfold?'

On the above so positive an assurance that 'in fact the subject is exceedingly simple,' and with a good conscience in respect to not being amenable to any charge in regard to it of profundity or of scholarship, I have ventured by way of recreation for my now old age to string together a few notes on what has been from an early day a matter of interest to me. I am, moreover, not without the example of a Professor of Natural Science taking a like interest

in versification and putting pen to paper on the subject. My late eminent colleague and long-while close personal friend Professor J. J. Sylvester, while holding at the time the Savilian Chair of Geometry, published in 1870 an elaborate treatise on 'The Laws of Verse, or Principles of Versification, exemplified in Metrical Translations.' What is here of my own, as set forth in the few pages introductory to the real subject undertaken—namely, the presentment of a specially classified compilation of mostly well-known verses—has, however, no pretension to stand side by side with Professor Sylvester's contribution to the subject, valuable alike by way of exposition and of original illustration.

In regard to the production of this attempt as a whole, —compilation of verses and introductory notes taken together,—I am not without a modest hope that in addition to its having served as an amusement to myself, and in despite of its having been undertaken as it was without any view to publication, it may yet prove, even though in but small measure, of interest to a few others. Should this hope, however, not be gratified I shall hardly be able to console myself by attributing blame to the particular subject presented for consideration—one, indeed, that can lay claim to having been in vogue with writers and readers, more or less continuously, for century after century.

As some warrant for the above statement I give at the conclusion of this short preface a list of some early works on versification published between 1586 and 1702, copies of which are to be found in the Bodleian Library. As regards more recent productions, Mr. R. F. Brewer, in a new edition, published in 1912, of his work on 'The Art of Versification, and the Technicalities of Poetry,' gives on page 295, a list of twenty-six works on English versification published between 1804 and 1892, two of them in the United States—at New York, 1880, and Boston, 1884, respectively—and one entitled 'E[illegible]e Metrik,' by a Dr. Schipper, at Bonn, 1882.

In addition to what is set forth in these and other considerable works on the subject, most of them of some hundred of pages in length, more or less exposition and discussion of the technic of versification is afforded here and there in the prefixes to, and remarks upon, their several writings by certain of the poets themselves—as, for instance, by Campion, Ben Jonson, Cowley, Dryden, and later by Coleridge and by Poe.

The bulk of the following pages is made up of a fairly large and much varied selection of mostly well-known verses; while the preliminary notes, alike in substance as in form, are what they profess to be—mere notes, devoid of disquisition or criticism, but just explanatory of the generalities of the subject; or else declaratory of the particular rhythmic character of the several forms of verse set out later on for consideration. It is this systematically arranged series of excerpts that forms the real subject-matter of what is here offered to the reader. The selection, which may claim, it is thought to be looked upon as fairly representative, is constituted for the most part of about four or five examples of each of some forty or so distinct commonly occurring varieties of verse and verse-combination.

That readers of poetry are interested generally in versification may be taken as a matter of course; but further than this not a few among them would, it is thought, be glad, even at the cost of some effort, to make themselves more decidedly familiar with the subject. The means at their disposal for doing so are, however, scarcely encouraging. There is offered to them, on the one hand, the perusal of lengthy treatises discussing the subject with undeniable thoroughness, but it must be allowed with not inconsiderable prolixity and unimportant detail. While, on the other hand, there is but little of less pretentiousness available to them beyond the very bald chapters on prosody set forth in ordinary English

grammars. One motive accordingly that has led to the printing and the publication of these pages has been my wish to put before those interested in versification—and that less by the Notes than by the Illustrations—an intermediate presentment of the subject. It is left to the verses themselves, arranged as they are in definite seriation to furnish the general reader with, it is hoped, a sufficiently full and particularized setting forth of the Technic of Versification, to afford him some measure of information and of satisfaction with regard to it.

It will be observed that a special method—on the face of it a rather uncouth method—of setting up the selected verse-illustrations has been made use of throughout. This method has been resorted to with the object of manifesting as clearly as possible the simple correspondences with one another, and simple differences from one another, of the widely various forms of verse presented here in one continuous series. I can only hope that the method may be held to fulfil its intention; and that it may serve to justify the view put forward at the beginning of this preface, that, in accordance with Poe's dictum already quoted, the subject of versification, however elaborate in its details, is in its essence 'exceedingly simple.'

OXFORD,
July, 1916.

TITLES OF SOME EARLY WORKS ON VERSIFICATION TO BE FOUND IN THE BODLEIAN LIBRARY

1580. 'Three proper and wittie familiar letters lately passed between two universitie men touching . . . our English reformed versifying.' . . . 'Two other very commendable letters of the same men's writing; both touching the foresaid artificiall versifying.' [By Edmund Spenser & Gabriel Harvey.]

1586. 'A Discourse of English Poetry,' by William Webbe.

1575–86. 'Certain Notes of Instruction concerning the Making of Verse or Ryme in English,' by George Gascoigne.

1589. 'The Arte of English Poesie,' by George Puttenham; reprinted in 1811.

1602. 'Observations in the Art of English Poesie,' by Thomas Campion.

1603. 'Defence of Ryme,' by Samuel Daniel.

1679. 'English Parnassus, or a Help to English Poesie,' by Joshua Poole, M.A., Clare Hall, Camb.

1684. 'Of Dramatic Poesie, an Essay,' by John Dryden.

1694. 'De re Poetica: or Remarks upon Poetry,' by Sir Thomas Pope Blount.

1702. 'The Art of English Poetry,' by Edw. Bysshe *Gent.*

THE
TECHNIC OF VERSIFICATION

NOTES AND ILLUSTRATIONS

1. Verse and Prose.

Consideration of opening lines of Scott's 'Lay of the Last Minstrel.'

> The wáy was lóng, the wínd was cóld,
> The mínstrel wás infírm and óld.'

Narration itself as simple as could be, and expressible in prose as under

> The wind was chill, the way long, and the minstrel was old and infirm.'

Identical statement made in both cases, and almost in same fourteen words; save for substitution of word 'chill' in prose-version for word 'cold,' to avoid in such short sentence unpleasing alliteration of syllables 'cold' and 'old'; and save for avoidance in prose-version of threefold use of the word 'was,' howsoever much a grace in the metric version.

The fourteen words of the two versions constituted alike of sixteen syllables, eight stressed and eight without stress. Order of stressed syllables in metric version 2, 4, 6, 8, 10, 12, 14, and 16, that is to say alternate throughout. Order in prose-version 2, 4, 6, 7', 10, 12, 13', and 16, that is irregular throughout. Verse or metre distinguished accordingly from prose by occurrence of stressed syllables

in some or other definite order—different in different varieties of verse.

Stress as above noted on particular syllables in lines of verse, often spoken of as *accent;* or from stressed syllables taking longer time to speak than unstressed syllables, as *quantity*. Preferential use of one or other of the words 'accent' and 'quantity,' in relation to stress, a matter of contention among writers. Prevailing recognition nowadays, however, as to rhythm of English verse being based rather on accent than on quantity. The synonymous word 'emphasis,' howsoever fitting in itself, not available, from its being applied by convention to particular words of a sentence rather than to particular syllables of a word.

Alike in prose and verse, the syllabic stress in polysyllabic words—or so-called tonic accent—fixed and determinate. Neglect or violation of this in a line of verse—tantamount to use, that is, of a false quantity—though occasionally met with in writings of even most careful versifiers, always to be deprecated. Meaning of expression 'tonic accent,' as the distinguishing stress laid invariably on some one syllable (and one syllable only) of every disyllabic and polysyllabic word. Illustrative examples of differently stressed di- and tri-syllabic words set out in next section.

As regards monosyllabic words, the stress or emphasis, while variable in prose solely with the intention of the user, determined in verse largely by requirements of the rhythm or sequence of stressed and unstressed syllables; and accordingly placed at times on monosyllables in themselves insignificant, such as conjunctions and prepositions,—words of more weight being on the other hand simply glided over.

Metric version further distinguished from prose-version in being constituted of lines having determinate length—the lines in this particular instance ending in syllables of similar sound—that is to say, being in rhyme. The setting forth of the subject-matter in successive definite

lines, alike with the definite sequence of stressed syllables, an essential character of *verse* as distinguished from prose,—the rhyming of these lines not an essential, and dispensed with altogether in so-called blank verse; and in part or wholly in yet other instances.

2. Metric Feet.

With alternation of one stressed with one unstressed syllable, the two syllables together considered to form a metric foot. With the unstressed preceding the stressed syllable, the foot or measure called an iambus, *x á;* with the stressed syllable precedent, the foot called a trochee, *á x*. (See page 5.)

With alternation of one stressed with two unstressed syllables, the three together taken also to constitute, in this case, a trisyllabic foot. With the two unstressed syllables preceding the stressed syllable, the foot designated an anapæst, *x x á;* with the stressed syllable preceding the two unstressed syllables, the foot known as a dactyl, *á x x;* and with the stressed syllable between the two unstressed syllables, the foot known as an amphibrach, *x á x*.

Disyllabic feet constituted severally, sometimes of a single word, sometimes of two words, sometimes of one word and a syllable of another word, sometimes of a syllable taken from each of two different words. Similarly the trisyllabic feet constituted sometimes of a single word, sometimes of three words, and sometimes of various combinations of words and parts of other words. (See illustrations on succeeding pages; and later on.)

Rhythm and metre each a matter alike not of individual words but of syllables, and of feet or measures constituted of such and such syllables. Every successive foot or measure cognizable accordingly as a particular sequence of stressed and unstressed syllables. Disyllabic words very commonly, and trisyllabic words most usually, broken up in metre: and as often as not, constituent

syllables of a single word distributed into two successive feet. Occurrence, for instance, in admired lines of Wordsworth, set out below, of seven disyllabic and one trisyllabic word. Of the seven disyllabic words one only maintained entire as a foot in itself—the other six disyllabic, and the one trisyllabic word broken up into their constituent syllables, severally forming parts of two successive feet:

I.	II.	III.	IV.
'A per-	fect wo-	man, no-	bly planned
To warn,	to com-	fort, and	command;
And yet	a spir-	it still,	and bright,
With some-	thing of	angel-	ic light.'

Illustration of metric feet in respect of *single* words given below. By far the greater number of English disyllabic words trochaic. Use in verse of single-word trisyllabic feet of any sort but seldom only, though less seldom in case of dactyls; but use of variously composite trisyllabic feet far from uncommon and characteristic of certain varieties of rhythm.

x á	IAMBICS	arráy, despáir, reliéf, alárm, delight.
á x	TROCHAICS	wínter, márket, párent, fórtune, méadow.
x x á	ANAPÆSTS	cavaliér, disagrée, intervéne.
x á x	AMPHIBRACHS	etérnal, disáble, belónging, relátion.
á x x	DACTYLS	chrónicle, éxcellent, ténderly, fórtify

Consideration later on of relationship subsisting between particular disyllabic and particular trisyllabic feet, and especially of that between iambics and amphibrachs.

The words 'rhythm' and 'metre,' or 'meter,' used in strictness, the former to signify the character of the feet —iambic, trochaic, dactylic, etc.—of which a line of verse is constituted; and the latter to signify the number of constituent feet, or staves, or measures present in the line, noted accordingly as pentameter, tetrameter,

trimeter, etc. But both words further used in a quite general sense, as denoting alike any some, or other, character appertaining to verse in contradistinction to prose and similarly with the adjectives rhythmic and metric.

The designations 'iambus,' 'trochee,' 'dactyl,' etc., applicable strictly not to particular sequences of stressed and unstressed syllables, but to like sequences of long and short syllables. Correspondence of the accentual symbols used here for the several varieties of stressed feet, *x á á x*, *á x x*, etc., with the well-known quantitative notation as under for iambics, trochees, and dactyls respectively; as also with that for anapæsts and amphibrachs.

Non-existence of words other than iambus, trochee, dactyl, etc., to designate the sequences expressed in these notes by the accentual symbols *x á*, *á x*, *á x x*, etc. But in accordance with such properly quantitive designations being used in this fashion to denote different stress sequences, so the familiar quantity-marks, – and ˘, used very commonly to denote stress or want of stress. This use, though unwarrantable and even misleading, not perhaps altogether without excuse. Nevertheless the noting of stressed and unstressed syllables respectively by long-quantity and short-quantity marks liable to confuse, by reason of stressed syllables being as often as not properly short syllables, and of unstressed syllables being as often as not definitely long. But no proper accentual symbols of any kind in very general use. Those employed in these notes, introduced about 1840 by Latham, 'The English Language,' not open, it is thought, to substantial objection.

English rhythm being accepted as accentual, feet of two short syllables ˘ ˘, or pyrrhics, as also of two long syllables – –, or spondees, not recognizable; or cognizable only at expense of the rhythm. By stressing a short syllable in the one case, and unstressing a long syllable

in the other, the pyrrhic and the spondee foot alike transformed into accentual iambus or trochee.

Occurrence, for instance, in English verse of such two-word quasi-pyrrhics as

'and the,' 'but the,' 'of his,' etc.

Stress usually laid upon the first of the two words, whereby the foot made into a trochee; and similarly in the case of quasi-spondees.

Thus, in introductory speech of 'Comus,' occurrence of quasi-pyrrhic disyllables 'Now the,' 'In the,' and 'Of his,' as initial foot of the second, the fifth, and the ninth line respectively, all three feet being stressed on the first syllable as trochees. Occurrence similarly in the third line and in the sixth line of the disyllable 'And the,' stressed, however, in the third line as a trochee and in the sixth line as an iambus, thus:

'Ánd the | gílded | stár of | dáy,'

'And thé | slope sún | his úp- | ward béam.'

Similarly the quasi-spondee disyllabic word 'upright' stressed usually as a trochee, but sometimes as an iambus, as, for instance, in Campion's line below; and similarly in the case of disyllabic word 'fárewell' or 'farewéll.'

'The mán of lífe upríght.'

In accordance with English rhythm being viewed as accentual and not quantitive, frequent occurrence, as already noted, of stressed short and of unstressed long syllables. Thus, in Milton's trochaic 'L'Allegro' couplet, consisting of twelve words with eight stressed syllables, presence of only one stressed long syllable, other than the final rhyming syllables of the lines:

'Cóme and tríp it ás you *gó*
Ón the *light* fantástic *tóe*.'

But notwithstanding admittedly accentual character of English rhythm, advantage to the ear of having, save in very sprightly verse, a fair proportion of the accents placed on syllables naturally long.

3. Rhyme.

Rhyme a function appertaining for the most part to final feet of the several rhyming lines—not indeed to last syllable of the foot, but to last *stressed* syllable, whether or not followed by unstressed, as in the instances of trochaic, amphibrachic, and dactylic feet. With such following unstressed syllables also rhyming, as usually the case, production thereby of additional subsidiary rhymes, and in this way of so-called double and treble rhymes as under:

ténd	ténder	ténderly
blénd	sléndер	sléndерly.

In instance of dimeter couplets, the two rhyming lines of the couplet often written together as a single tetrameter line; whereby the rhyming in this case occurrent not between final feet of two separate lines, but between central foot of so-constituted line with final foot of the same line. Thus the two short couplets

Thou being		Still take her
All seeing	*and*	And make her,

instead of being set out as above, written (together with intermediate trimeter lines) as under:

> Thou being; all seeing;
> O hear my fervent prayer.
> Still take her; and make her,
> Thy most peculiar care.
> *R. Burns.*

Suchlike manifestation of rhyme between other than final syllables of different lines hardly usual, but not wanting in examples, as under; or in advocacy. See

also excerpt 'Be it right or *wrong*, these men among,' under heading D^{dd}.

All our *joys* | are but toys,
Idle | thoughts de-ceiving;
None hath *power* | of an hour
In their | life be-reiving.

T. Campion.

Occurrence of proper final rhyme for the most part either between *consecutive* or between *alternate* lines, and this in both cases usually between two, but sometimes between three or yet more lines. Special *cross*-rhyming in some instances of lines more or less remote from one another.

In tetrameter and in joint tetrameter-trimeter four-line stanzas or quatrains with rhyming *alternate* lines, the rhyming of the even or 2-4 lines important, as marking the conclusion of the quatrain. The rhyming or not of the uneven or 1-3 lines less important, and determinate in most instances at free choice of the writer. In ordinary three-line stanzas or triplets, *consecutive*-rhyming usually of all three lines with one another.

The essentials of rhyme between any two or more words or stressed syllables of rhyming lines, as under; first an identity, howsoever expressed, of the vowel-sound of each syllable; and further an identity or approximate identity in sound of the consonant, if any, following the vowel, as in examples set out below:

care, fair, bear,	keen, scene, lean,	bite, might, height,
home, foam,	more, boar, door, law,	rule, fool,
earth, birth,	woe, snow, go, beau,	new, you, do,
stuff, rough,	plough, now,	bought, sort.

Further, the particular consonants, if any, preceding the like-sounding vowels to be not one and the same; otherwise the two or three words professedly rhyming, instead of being like-sounding different words or syllables, merely repetitions of the same syllable. Similarly in

regard to so-called feminine or double rhymes, the co-relationship of the unstressed final syllables of the lines a relationship not of likeness but of identity; and so also in the case of treble rhymes:

wrin-kle	trea-sure	rig-idly
sprin-kle	mea-sure	frig-idly.

In addition to true rhyme characterized as above, frequent recourse had to imperfect rhymes; and even to what can only be called make-believe rhyme, or mere assonance. Among passable rhymes commonly met with, chief varieties those having the vowel sounds only approximately alike; those having—whatever the orthography—the final consonantal *sounds* only approximate; and those with like-sounding unstressed syllable made to rhyme with stressed syllable. A few instances of these several varieties of imperfect rhyme set out below:

prove	moon	mute	ease	set free
love	stone	lute	cease	pity
	gone	foot		
rear	none		be-neath	disagree
air	mourn	charm	breathe	vanity.
	turn	warm		

With a few out-of-the-way exceptions, and with the notable exception of standard blank verse, English versification characterized by being in rhyme, and the particular rhyming (alike with the particular metre, rhythm, and stanzaic disposition of the verses) a consideration of importance—as to whether single, double, or treble; whether consecutive, alternate, or crossway; and whether twofold, as most usually, or threefold, or even fourfold, etc.

4. Forms of Verse.

Scheme set forth later on of about forty or so varieties of distinct *usually occurring* forms of versification; together with one or two varieties nearly related

to some or other of these, but in themselves less note worthy, and of less frequent occurrence. Innumerable yet other more or less *special* varieties of metric combinations made use of by different writers, and frequently met with in reading.

Among the verses selected for illustration, very many, not indeed all of them, characterized by marked poetic feeling and expression, recognizable even in the necessarily fragmentary sets of lines available mostly for selection as excerpts. These ones not chosen, however, on account of their poetic merit, or others set aside for their want of it, but both alike adduced simply as examples of different, commonly met with, varieties of metre.

Verse-lines either indefinitely continuous with one another, or broken up into particular sets of lines—that is to say, into stanzas. Such stanzas constituted severally of different numbers of lines, usually say from four to fourteen, in different instances. Collocations of two lines and of three lines seldom spoken of as stanzas, but rather as couplets and triplets respectively. A particular sequence of *alternate*-rhyming triplets known as *Terza Rima*. Stanzas of four lines designated usually as quatrains. (See pages 4 and 13.)

For notes as to, and illustrations of, five-line stanzas or quintains and six-line stanzas or sextets, see further on; and yet later in regard to special seven-line, eight-line, nine-line, and fourteen-line stanzas, known as Rhyme Royal, Ottava Rima, Spenserian Metre, and Sonnet Metre respectively. Other forms of seven-line, eight-line, and nine-line stanzas also sometimes met with.

Stanzas when constituted of from three to eight lines or so, and more especially those constituted of four lines, very commonly but quite erroneously spoken of as verses —every single *line* in metre, as distinguished from prose —constituting a verse in itself. Accordingly the expression used here and there in these notes of 'a line of verse' really a pleonasm, in strictness indefensible, and to be

looked upon as used apologetically for the sake merely of clearness—the proper simple word 'verse' being so commonly taken to signify a stanza, and more particularly a four-line stanza or quatrain.

Disposition as above noticed of lines of verse—that is to say, of verses—either in continuous seriation or broken up into distinct sets of successive lines, in form of couplets, triplets, quatrains, etc. Mention just made also of five-line, six-line, and of yet more complex stanzas; but consideration, especially as regards particular seriation of rhyme—consecutive, alternate, or crossway—given chiefly hitherto to four-line stanzas or quatrains, and to three-line stanzas or triplets. These by far the most usual varieties met with; but five-line stanzas or quintains, and especially six-line stanzas or sextets, of not unfrequent occurrence.

Rhyming in five-line stanzas very various, but nearly always of three lines with one another and of two lines with one another—the three rhyming lines being mostly *perhaps* the alternate uneven 1-3-5 lines; as in instance set out below:

I.	II.	III.	IV.
I won-	der do	you feel	to-day —
As I	have felt	since, hand	in hand, |
We sat	down on	the grass,	to stray —
In spir-	it bet-	ter through	the land, |
This morn	of Rome	and May ?—	

R. Browning.

Rhyming of six-line stanzas also very various; sometimes alternate *threefold*, alike of even and of uneven lines; sometimes of even or 2-4-6 lines only. Not unfrequent occurrence, moreover, of six-line stanzas constituted of an alternate-rhyming quatrain, followed by a consecutive-rhyming couplet.

Among the various examples of verse-combinations set forth in general scheme, recognizability of one or two among them as being constituted of six lines each. These

mostly, however, not true sextets, designed as such by the author, but personal selections of certain six lines from stanzas constituted of a greater number, and especially from fourteen-line stanzas or sonnets. Illustrations of quintains and of true sextets presented under special heading **F**.

In addition to iambic sextets as presented under this heading, a considerable variety of six-line trochaic, etc., stanzas also to be met with.

5. Terminal Feet of Lines.

Occasional addition of unstressed syllable to *final* foot of iambic line *x á*, thereby constituted a trisyllabic amphibrach foot *x á x*.

Frequent excision of unstressed syllable from *final* foot of trochaic line *á x*, thereby constituted a monosyllabic foot *á*, known as a cæsura.

Notable differentiation in this way, by purposed syllabic excess or defect, of final foot from previous characteristic feet of line, properly declarative of the rhythm; and especially in instances just noted of iambic lines with amphibrach-ending, and of trochaic lines with cæsura-ending terminal feet. General formulation of tetrameter verses, for example, as under—of iambic lines with and without amphibrach-ending, and of trochaic lines with and without cæsura-ending final feet:

Iambic	4 *x á*	and	3 *x á* + *x á x*
Trochaic	4 *á x*	,,	3 *á x* + *á*

Iambic foot proper *x á*, from its ending with stressed syllable, formative characteristically of *single-rhyme* lines. But final iambic foot elongated by addition of unstressed syllable, and so made into amphibrach foot, formative in this way of double-rhyme lines.

Trochaic foot proper *á x*, from its ending with unstressed syllable, formative characteristically of *double-rhyme*

lines. But final trochaic foot truncated by cutting off of unstressed syllable, and so become a cæsura, formative of single-rhyme lines. The word 'cæsura,' as made use of in these notes, used in a special sense, in adoption of view put forward by Poe, to signify not a mere component syllable of some or other foot preceding a definite pause, but as being itself an entire monosyllabic foot—the truncated form and representative, that is, of a trochee; or sometimes of a dactyl.

Example of trochaic quatrain with alternate single and double rhymes, and example of iambic quatrain with alternate double and single rhymes, given below:

	I.	II.	III.
	Fíll the	búmper	fáir; (
Trochaic	Ev"ry	dróp we	sprínkle
á x	On' the	brów of	cáre (
	Smóothes a-	wáy a	wrínkle.
	I lóved	a láss,	a faír (one,
Iambic	As fáir	as er'e	was séen;
x á	She wás	indéed	a ráre (one,
	Anóth-	er Shé-	ba quéen.

Any number of like examples to be met with of properly single-rhyming iambic verses with amphibrachic double rhymes, and conversely of properly double-rhyming trochaic verses with cæsura-ending single rhymes —the several verses being tetrameter, trimeter, and conjoint tetrameter-trimeter, etc., and the rhyming either alternate or consecutive in different instances. See under headings E. and G. Lines as above with syllable wanting, said to be catalectic; with syllable in excess, hypermetric.

Co-relationship and characteristic rhyming of the several mono-, di-, and tri- syllabic feet as under:

Monosyllabic cæsura final foot *á*, formative of single rhyme.

Disyllabic iambic final foot *x á*, formative of single rhyme.

Trisyllabic anapæst final foot *x x á*, formative of single rhyme.

Faculty of forming single rhymes limited to these three feet.

Disyllabic trochaic final foot *á x*, formative of double rhyme. With excised unstressed syllable =cæsura *á*, and so formative of single rhyme.

Trisyllabic amphibrach final foot *x á x*, formative of double rhyme. With excised unstressed last syllable = iambus *x á*, and so formative of single rhyme.

Trisyllabic dactyl final foot *á x x* formative of treble rhyme. With excised unstressed last syllable =trochee *á x*, and so formative of double rhyme. With excised unstressed last two syllables =cæsura *á*, and so formative of single rhyme.

Conversely, disyllabic iambic final foot *x á* formative of single rhyme. With supernumerary unstressed syllable =amphibrach *x á x*, and so formative of double rhyme.

6. Iambus-Trochee Relationships.

Occasional substitution in lines, otherwise regular in rhythm, of some foot different from characteristic prevailing feet of the line. Not infrequent use, in this way, of a trochaic in place of an iambic foot in line otherwise regularly iambic. Such substitution at times casual only; but for the most part intentional to effect some or other purpose. One such purpose to emphasize a particular word and break monotony of the line. Thus, instead of its appearing as under,

'There cómes the squáll more bláck than níght,'

the actual line written thus,

'There cómes the squáll *bláckeŕ* than níght.'

Another purpose to allow the use—more especially at the beginning of a line—of some or other trochaic word specially demanded by the sense of the writing, as in the following examples:

'*Whéther* thou chóose Cervántes' sérious air.'—*Pope.*

'*Týrants* swim sáf-est ín a púr-ple flóod.'—*Marlow.*

'*Hélen,* thy beáuty ís to me.'—*Poe.*

Noteworthy existence of same general sequence of stressed and unstressed syllables in iambic and in trochaic verse. Difference between the two rhythms manifested chiefly in respect to first foot and last foot of the several lines. Convertibility accordingly of trochaics into iambics by simple expedient of prefixing unstressed syllable to each of the several lines. Conversion thereby of cæsura-ending trochaic lines into disyllabic-ending iambics proper, and of full trochaic lines into trisyllabic amphibrach-ending iambics:

	I.	II.	III.
Trochaic	Fill the	búmper	fáir; (
	Ev'ry	drop we	sprinkle
	On the	brow of	care (
	Smoothes a-	way a	wrinkle.
Iambic	Then) fill	the búm-	per fáir,
	Since) ev-	ry drop	we sprin(kle
	Up-)on	the brow	of care
	So) smoothes	away	a wrin(kle.

Hence occurrence at times, and almost unnoticed by the ear, of intermingled lines of iambic and trochaic feet—the successive truncated trochaic and full iambic lines frequently rhyming with one another.

In addition to occasional interposition of trochaic foot in properly iambic line, combinations not infrequently met with of iambic and trochaic *lines* with one another, sometimes in quatrains or sextets, but more usually in continuous verse.

Example of set of iambic lines being followed by set of trochaic lines instanced in excerpt from Shakespeare's 'Measure for Measure.' (See under heading **H.**)

Example of iambic and trochaic lines intermingled irregularly and rhyming consecutively with one another instanced in illustration from Milton's 'Comus.' In both instances, difference between the iambic and trochaic lines—unless attention called thereto—hardly noticeable to the ear.

In illustrative lines from Shelley, 'When the lamp is shatter'd,' intermixture manifested of lines of trochaic feet alternating with lines of iambic or amphibrach-iambic feet. (See also heading, as above.)

7. Rhythm.

Rhythm of verse a matter primarily for the ear, and in strictness to be taken note of solely by the ear. Nature of any particular rhythm set out by written scansion of the lines. This in *most* cases determinate readily by observation of the actual succession to one another of the stressed and unstressed syllables.

But in certain instances, and especially in the case of trisyllabic rhythms, the scansion to some extent arbitrary, and affected largely by view taken of more or less negligible extra syllable prefixed not unfrequently to first foot of a line. Scansion, for instance, of lines below, from Byron's 'Destruction of Sennacherib,' indifferently as amphibrachic or anapæstic, and similarly with other lines of the poem. For a yet different mode of scansion of this couplet, see further on, page 27.

And) the shéen of	their spéars was	like stárs on	the séa,
When) the blue wave	rolls nightly	on deep Gal-	ilee.

And the shéen	of their spéars	was like stárs	on the séa,
When the blue	wave rolls night-	ly on deep	Galilee.

Liability of properly disyllabic feet, alike iambic and trochaic, to supernumerary syllabification. Accordingly,

both in iambic and, more especially, in trochaic lines certain particular feet of three syllables—one alone stressed—often met with. This introduction of particular trisyllabic feet, how much soever apparent in the written scansion, scarcely noticeable in the rhythm of the spoken lines. Result effected in some instances by use of certain contractions of two syllables into one, and so of three syllables into two, by well-recognized elisions as under; but even these elisions more apparent in the written than in the spoken—*i.e.*, well-spoken—lines; spoken, that is, with regard alike to the meaning of the words and to the rhythm of the syllables.

We have been, I will go, It was then, It is told, There is no,
We've been, I'll go, 'Twas then, 'Tis told, There's no,

The oaks and, Over them, Even that, Never was, So taken,
Th' oaks and, O'er them, E'en that, Ne'er was, So ta'-en.

In the series of excerpts forming the subject of these notes, with the intention of making evident the particular rhythmic syllabification of the several lines, the written mark of elision used overmuch. The elision in sound, however—the real elision, that is to say—best left as far as may be to the individual appreciation and skill of the reader.

In addition to above-noted contractions by elision, any number of trisyllabic words known, commonly pronounced, more especially in verse, not indeed absolutely, but approximately as disyllables, or as quasi-disyllables; such words, for instance, as:

ancient, orient, radiant, brilliant, lovelier, milkier,
flowery, towering, glorious, beauteous, virtuous, powerful.

Various other contractions also met with, as, for example, complete suppression of the vowel (mostly *e*) before *r* in the syllables *ring* or *ry*; and in other instances

before the letter *n*. This suppression practised, though quite inexcusably, both in speaking and writing, whence such makeshift disyllabic words as the following:

ev-ry,	silv-ry,	mem-ry,	rev-rend,	wand-rer,
gath-ring,	whisp-ring,	flutt-ring,	loit-ring,	murm-ring,
heav'nly,	sev'nfold,	list-ning,	threat-ning,	desp-rate.

Right pronunciation of all these makeshift words as unmistakably trisyllabic, but with the three syllables spoken so 'trippingly on the tongue,' as to render the words equivalent rhythmically to trochaics. Their designation accordingly by Poe as pseudo-trochaics. In these pseudo-trochaic feet the several syllables of the foot enunciated, not with proper dactylic or other trisyllabic stress, nor wholly slurred over, but uttered in sort of trochaic fashion, so rapidly and trippingly as not to interfere with the proper trochaic rhythm of the line. Suggestion by Poe, a staunch upholder of quantitive view of rhythm, that whereas in trochaic feet proper the one unstressed syllable considered to have half the length, in pseudo-trochaic feet the two or more unstressed syllables to be taken as having jointly that same half-length; or as having severally only a quarter, or in some cases even a less fraction, of the length of the stressed syllable.

The notion of trisyllabic pseudo-trochaic (and in other instances pseudo-iambic) feet applicable, not only to trisyllabic single words, but to trisyllabic feet in general,—whether constituted as above, or formed of one disyllabic *plus* one monosyllabic word, or of three several monosyllabic words. Not infrequent occurrence, by allowed rhythmic licence (mis-called 'poetic licence') in a disyllabic, and especially in a trochaic, rhythm of some unstressed supernumerary monosyllabic word; and characteristically, as already taken note of, in first foot of the line. Intrusion of such word for the most part not appreciable by the ear as interfering with the rhythm,

but cognizable only by the eye in the written scansion. Examples of three-word and two-word trisyllabic pseudo-trochaics afforded in instances such as the following, met with in verses by writers of highest standing:

and) like an	and) let us	and) ever	of) lovely
many (a	of) highest	than) labour	the) tideless.

Occurrence occasionally, and by like licence as of quasi-trisyllabic foot in lines of disyllabic rhythm, of quasi-tetrasyllabic foot in lines of properly trisyllabic rhythm; by intrusion in same way of negligible extra syllable, devoid, or almost so, of effect on the lines as spoken.

8. Synæresis and Diæresis.

Occasional occurrence of redundant unstressed syllable n some or other metric foot, and more especially, as just bove noted, in first foot of a trochaic line.

Instances afforded as under from Milton's 'L'Allegro':

'Mirth which	wrinkled	care de-	rides,
And) laughter	holding	both its	sides.'
'Sometimes	with se-	cure de-	light
The) upland	hamlets	will in-	vite.'

This particular extra syllabification sufficiently general and well-recognized to have received a special, though hardly called for, designation, namely 'anacrusis.' Occurrence of such redundant syllable not intentional, but casual only, and without appreciable effect on the spoken rhythm. Feet with such redundant syllables remarked upon a little while back, and designated as pseudo-trochaic, pseudo-iambic, etc. Condensation of two syllables into one (and expression accordingly of a trisyllable as disyllabic) spoken of as *synæresis*.

Substitution in an iambic line of terminal foot of the line by a trisyllabic amphibrachic foot an altogether

different case. Such substitutive extension of last iambic foot systematic and intentional, with view to affect both the rhyme and the rhythm.

Conversely, occasional deficiency met with in particular metric foot of some or other unstressed syllable. Such deficiency also not intentional, but casual only, and without appreciable effect on the spoken rhythm. This negative result achieved at times, and that advantageously, by resort to a decided mid-line pause. In other cases by prolongation, in different ways in different instances, of the enunciation of the mutilated foot. In some cases, for instance, by breaking up a diphthongal sound into constituent vowel sounds. In other cases, by like breaking up into its constituents of certain disyllables usually slurred over and read as monosyllables—the terminal syllables, for example, of words like ' orient,' ' ancient,' ' glorious,' ' ocean,' etc. In yet other cases by putting a prolonged trill on the letter *r* in such words as ' hour ' or ' our,' ' dire,' ' fire,' etc., pronounced for the occasion almost as if written *how-ur, dy-ur, figh-ur ;* and similarly in case of the word ' towards,' pronounced as *too-wards.*

And again, among other devices, prolonged enunciation where called for, of *g*-hard before *l,* as if written *ge,* and of *b* before *l,* as if written *be,* in such words, for example, as ' g-lance,' ' g-lorious,' ' b-land,' ' b-looming,' stretched out in speaking almost as if written *ge-lance, ge-lorious, be-land, be-looming,* and so forth. Dissevering in utterance of one diphthongal or other complex syllable into simpler syllables designated as *diæresis.*

Substitution in trochaic line of last properly disyllabic foot of the line by monosyllabic cæsura foot an altogether different matter. Such cæsura foot enunciated decidedly and with especial stress as a monosyllable The substitution in this case not casual, but systematic, and made with intention to affect alike the rhyme and the rhythm.

9. Essentials of Verse.

In addition to the setting forth of the subject-matter of verse in some particular sequence of stressed and unstressed syllables, further requirement demanded, as already noted, of its being set forth in lines of determinate length. This requirement rarely in itself an interference with the continuous syllabic sequence. Its object and effect not to arrest or alter the sequence, but to break up a possibly interminable sequence into separate portions; and so mark off to the ear, by more or less emphatic pause, a particular curtailed sequence; and thereby provide for an ordered succession of such curtailed sequences, or lines, whether or not rhyming. Familiar notion of verse as a succession of at least two—usually more than two—curtailed sequences or lines. But in strictness, as previously noted, every such curtailed sequence in itself a verse; and what is commonly called a verse really a particular succession of verses.

Recognizability for the most part of even a single isolated line as being not a short line of prose, but a line of verse—that is to say, as being itself a verse. Such recognizability dependent *mainly* on mode of expression—however indefinable—specially characteristic of verse. But further than this, even quite commonplace lines of verse distinguishable from lines of prose by the two conditions of strictly curtailed length and regular sequence of stress—such lines, for example, as the following:

'Richard, who now was fast asleep.'—*Prior.*

'So three doors off the chaise was stayed.'—*Cowper.*

'He was a man of middle age.'—*Sir W. Scott.*

Real difference, however, of verse from prose far beyond this. Taking, for example, each single line of Othello's speech before the Senate:

That I have ta'en away this old man's daughter,
It is most true; true I have married her;
The very head and front of my offending
Hath this extent—no more.'

In addition to regular sequence of the stressed syllables and definite curtailment of the several lines, recognition at once of a something else, wanting altogether in any prose-version, however close—such, for instance, as the following:

'It is true that I have taken away, and indeed have married, this old man's daughter. This is the full extent, or, so to speak, the head and front of my offence.'

The original, with its inversional and elliptic modes of expression that count for so much, notably vivid and impressive. The prose-version, however close—and even with the inappropriately retained words 'head and front'—altogether flat and effectless.

10. TRISYLLABIC RELATIONS.

Difference in actual sequence of stressed and unstressed syllables in the three varieties of trisyllabic rhythm, confined to first foot and last foot of the several lines—to the particular feet, that is, especially liable to irregularity. Identity of sequence in remaining variously trisyllabic feet of the lines—every stressed syllable being in each case intermediate between two and two unstressed syllables, as shown in following table:

	I.	II.	III.	IV.
π. Anapæst	$xx\ a,$	$x\ x\ \ a$	$xx\ a$	$xx\ a$
ϕ. Amphibrach	$x\ a\ \ x,$	$x\ \ a$	$xx\ a$	$xx\ a$ x (or a
δ. Dactyl	$a\ \ x\ x,$	$a\ xx$	$a\ xx$	$a\ xx$ (or ax or a

Accordingly, as noted in next section, frequent real intermixture, both of different trisyllabic varieties of

lines with one another, and of different trisyllabic feet in the same line, the ear scarcely appreciating the variation. Hence, moreover, yet more frequent differences in written scansion of same identical line of trisyllabic verse by different writers, the scansion being, indeed, to considerable extent, expression merely of some or other personal view taken of the rhythm.

In instance, for example, of Wolfe's well-known lines 'On the Burial of Sir John Moore,' the rhythm to the ear flowing and impressive, and far from suggestive of doubt as to its character. Facile recognition upon scansion, of its being in the main jointly anapæstic and amphibrachic, and anyhow chiefly trisyllabic. But the particular scansion, more especially of the earlier lines, set out differently —and in some cases rather questionably—by different writers. As regards the first stanza the rhythm fairly open to alternative modes of scansion; but that of the second stanza more determinate; whence advisability, it would seem, of preference being given to mode of alternative scansion of the first stanza accordant with the determinate scansion of the second and third stanzas—not that the rhythm of successive stanzas always continuously the same. (See page 71.)

In respect to written scansion generally, alike of tetrameter, trimeter, etc., lines, dominant requirement to be fulfilled that of introduction in each constituent measure or foot of the line of *one and but one* stressed syllable, the distribution of the unstressed syllables being an altogether secondary consideration:

'Not a drúm was	héard, not a	fúne'ral	nóte,
As his córse to the	rám-part we	húr-ried.	
We búr-ied him	dárk-ly at	déad of	níght,
The sóds with our	báy-o-nets	túrn-ing.'	

This or that particular seriation as above of the *stressed* syllables in a line of verse, a matter of actuality;—the formation of particular trisyllabic or disyllabic feet by allocation to one or other of these syllables of intervening unstressed syllables, largely a matter of individual fancy.

Further illustration afforded in instance of Swinburne's brilliant poem, 'Itylus.' The first two *feet* of the several lines of this poem constituted of altogether five syllables, as shown in opening lines set out below:

'Swállow, my síster,	O sister swallow,
Hów can thine héart be	full of the spring?'

As to question of these five syllables forming in succession a disyllabic and a trisyllabic foot, or a trisyllabic and a disyllabic foot, the decision one way or the other a matter of mere scansion, and of entire indifference in regard to the spoken rhythm.

II. Disyllabic Versification

Noticeable common variations as under in forms of disyllabic verse. In respect of metre; intermingling in various ways of pentameter and tetrameter with trimeter and dimeter lines. In respect of rhythm; intermingling of iambic and trochaic rhythms in successive lines or sets of lines, alike of continuous and of stanzaic verse. In respect of rhyme; intermingling of alternate-rhyming with consecutive-rhyming lines generally, and especially of set of alternate-rhyming lines with sequent consecutive-rhyming couplets; also of double-rhyming with single-rhyming lines, whether of amphibrach-ending with proper iambic lines, or of proper trochaic with cæsura-ending lines.

These several departures from continuous strict regularity distinguished nevertheless by a secondary regularity

of their own, and hardly to be stigmatized as decidedly irregular. With regard also to substitution of terminal double-rhyming amphibrachic foot for single-hyming iambic foot, and converse substitution of single-hyming cæsura-foot for double-rhyming trochaic foot, hese variations too systematic to be rightly spoken of as irregularities at all.

Definite relationship to trisyllabic amphibrach foot, alike of trochaic and of iambic foot, as under:

$\tau.$	Trochee	$\acute{a}\,x$
$\phi.$	Amphibrach	$x\,\acute{a}\,x$
$\mu.$	Iambus	$x\,\acute{a}$

Conceivable formation of amphibrach accordingly, as well by prefix of unstressed syllable to first syllable of trochee, as by suffix of unstressed syllable to second syllable of iambus. Previously considered systematic replacement after this fashion of final foot of iambic line by trisyllabic amphibrach foot. Like replacement, but in this case only casually, of initial foot of trochaic line by trisyllabic amphibrach foot. Replacement actually effected in instances previously noticed of so-called 'anacrusic' prefixing of casual extra syllable to first foot of trochaic line. (See pages 12 and 19.)

With above-noted well-recognized variations or substitutions excepted, lines of disyllabic verse characterized as a whole by marked regularity, notwithstanding occasional introduction here and there of quasi-trisyllabic or so-designated pseudo-trochaic or pseudo-iambic foot in place of strictly disyllabic foot.

In respect of the two forms of disyllabic rhythm trochaic lines recognizable by stress on uneven syllables of each foot, and notably on first syllable of initial foot of line; iambic lines characterized by stress on even syllables of each foot, and notably on second syllable of initial foot of line.

12. Trisyllabic Versification.

Irregularity, conversely, in case of trisyllabic rhythms, so general and considerable as to be almost characteristic. Habitual intermingling of anapæst(π), amphibrach(ϕ), and dactyl(δ), lines with one another, and of the different trisyllabic feet with one another in the same line. Frequent occurrence, moreover, of lines constituted, as to one part, of trisyllabic, and as to another part of disyllabic feet. One or two illustrations given below; and again more fully, along with yet others, under excerpt heading I.

	I.	II.	III.
π. τ.	'Tis the lást	róse of	súmmer,
ϕ. μ.	Left blóoming	alóne.	

	I.	II.	III.
ϕ.	Mount Blánc is	the mónarch	of móuntains;
ϕ. π.	We crówn'd him	long agó.	

δ. τ.	Stréw on her	róses,	róses,
ϕ. μ.	And néver	a spráy	of yéw.

In instance further of Byron's 'Destruction of Sennacherib', the successive quatrains similar to one another in respect of the lines being alike trisyllabic-tetrameter. Some of the quatrains, however, mainly amphibrachic, some of them anapæstic, and some of them with particular lines amphibrachic and others anapæstic; yet all the lines musical alike and not suggestive to the ear of any rhythmic irregularity. Particular couplet of intermingled anapæstic and amphibrachic lines instanced below. (For further illustrations, see under heading I.)

	I.	II.	III.	IV.
π.	Like the léaves	of the fór-	est when súm-	mer is gréen,
ϕ.	That hóst with	their bánners	at súnset	were séen.

Occurrence at times of real doubt as to actual character of particular lines. Further, one single spoken rhythm fitly expressible in some cases by more than one mode of written scansion. And over and above this, every *two* successive trisyllabic feet of a line, by sufficient perversity of effort, susceptible of scansion as though constituted of *three* disyllabic feet—joint trochaic and iambic—intermingled somehow or anyhow with one another; as in instances below of lines already quoted some little while back:

I.	II.	III.	IV.	V.	VI.
'Nót a	drúm was	héard, not	a fúne'-	ral nóte,	
Ás his	córse to	the rám-	part wé	húrried.'	
Ánd the	shéen of	the spéars	was líke	stárs on	the séa,
Whén the	blúe wave	rolls night-	ly ón	déep Gal-	ilée.

Synopsis of Excerpts.

Series of passages offered below in illustration of varieties commonly met with of English metres. Their selection chiefly from works of writers named in chronological order in following list, and from 'Hymns Ancient and Modern.' Selection preceded by general table of distinctive characters of the several varieties; and each particular variety, from A to Q, accompanied further by prefixed brief statement of its special features and relationships. Arrangement of selected passages irrelative to period, authorship, or subject, and seriate in respect only to metre and rhythm.

OBIIT.

1400. Geoffrey Chaucer.	1542. Sir T. Wyatt.
1521. S. Hawes.	

(*Accessit*) Elizabeth, 1558.

1586. Sir Philip Sidney.	1599. E. Spenser.
1593. Kit Marlow.	1604. E. Vere, Earl of Oxford.

JAMES I., 1603.

1616. W. Shakespeare.
1618. J. Sylvester.
1619. T. Campion.
1625. J. Fletcher.

CHARLES I., 1625.

1631. M. Drayton.
1632. Geo. Herbert.
1637. Ben Jonson.
1639. Sir H. Wotton.
1640. T. Carew.
1642. Sir J. Suckling.
1652. Thos. Heywood.
1658. R. Lovelace.

CHARLES II., 1660; *et seq.*

1666. Jas. Shirley.
1667. Geo. Wither. R. Herrick.
1674. A. Cowley.
1674. J. Milton.
1678. E. Waller.
1687. A. Marvell.
1700. J. Dryden.
1701. Sir C. Sedley.

ANNE, 1702; *et seq.*

1706. C. Sackville, Earl of Dorset.
1721. M. Prior.
1732. J. Gay.
1744. A. Pope.
1759. W. Collins.

GEORGE III., 1760.

1763. W. Shenstone.
1770. M. Akenside.
1771. T. Gray.
1773. Lord Lyttleton.
1774. O. Goldsmith.
1788. J. Logan.
1796. R. Burns.
1800. W. Cowper.
1803. J. Beattie.

REGENCY, 1810; *et seq.*

1821. J. Keats.
1822. P. B. Shelley.
1824. Lord Byron.
1832. Sir Walter Scott.
1834. S. T. Coleridge.

VICTORIA, 1837; *et seq.*

1843. R. Southey. T. Hood.
1844. T. Campbell.
1849. E. A. Poe.
1850. W. Wordsworth.
1851. Jo. Baillie.
1852. T. Moore.
1862. E. B. Browning.
1878. W. C. Bryant.
1882. H. W. Longfellow.
1888. M. Arnold.
1889. R. Browning.
1892. A. Tennyson.
1913. A. C. Swinburne.

IAMBICS (1).

Pentameter.

A. Blank verse.
Aa. Rhymes consecutive—Heroics.
Aaa. Special rhyme-sequences.
Aaaa. Rhymes alternate—Elegiacs.
Ade. Conjoint with trimeter; etc.

Tetrameter.

B. Rhymes consecutive, two-line.
Bb. Rhymes consecutive, three-line.
Bbb. Special rhyme-sequences.
Bbbb. Rhymes alternate.

Trimeter.

C. Rhymes alternate.

Conjoint . . Tetrameter + trimeter.

D. Rhymes consecutive, Two lines with Two lines.

Dd., **Ddd.**, **Dddd.** Rhymes alternate, { One line with Three lines. / Two lines with Two lines. / Three lines with One line.

Amphibrach-ending.

E. Tetrameter, **Ee.** Trimeter, **Eee.** Conjoint } Double rhyming of amphibrachic alternate lines.

F. *Quintains and sextets.*

TROCHAICS.

G. Trochaics proper. Double rhymes. Consecutive.

Gg. } Cæsura-ending trochaics. { Consecutive.
Ggg. } Single rhymes. { Alternate.

Gggg. Conjoint trochaic proper, and cæsura-ending trochaics.

H. Conjoint trochaic-iambic lines.

TRISYLLABICS.

I. Anapæsts.

Ii. Amphibrachs proper; also iambic-ending lines.

Iii. Dactyls proper; also { trochaic-ending, and / cæsura-ending lines.

J. Irregular rhythms, and combinations.

IAMBICS (2).

Pentameter Stanzas.

K. Rhyme Royal. Seven-line. Rhyme alternate, with final couplet.

L. Spencerian Metre. Nine-line. Special rhyme-sequences.

M. Sonnet metres. Fourteen-line. Rhyme variously sequent.

N. Ottava Rima. Eight-line. Rhyme alternate, with final couplet.

O. Terza Rima. Three-line. Rhyme continuously alternate. Threefold.

P. Alexandrines. *Hexameter.* Rhyme consecutive.

Q. Service metre. *Heptameter.* Rhyme alternate.

IAMBICS (1)

By far the greater portion of English verse, probably over nine-tenths of the whole, constituted of iambic feet. Notes herewith as to varieties of commonly occurring iambic verse, under headings A, B, C, D, E, F; and later on under headings K, L, M, N, O, P, and Q.

A.—PENTAMETER. Unrhymed. Heroics proper. Blank verse. Recognition of two chief varieties, to wit, dramatic blank verse, the metre especially of Shakespeare, and narrative blank verse, the metre especially of Milton. Forms of rhymeless verse other than blank verse also occurrent, though somewhat rarely. (See pages 37 and 71.)

I.	II.	III.	IV.	V.
If ev-	er you	have look'd	on bet-	ter days,
If ev-	er been	where bells	have knoll'd	to church,
If ev-	er sat	at an-	y good	man's feast,
If ev-	er from	your eye-	lids wip'd	a tear,
And know	what 'tis	to pity	and be	pitied,—
Let gen-	tleness	my strong	enforce-	ment be.
I will	tell you.			
The barge	she sat	in, like	a burn-	ish'd throne,
Burn'd on	the wa-	ter: the	poop was	beat'n gold;
Purple	the sails,	and so	perfum-	ed that
The winds	were love-	sick with' em;	th' oars were	silver,
Which to	the tune	of flutes	kept stroke,	and made
The wa-	ter which	they beat	to follow	faster,
As am'-	rous of	their strokes.	For her own	person,
It beg-	gar'd all	descrip-	tion.	
One touch	of na-	ture makes	the whole	world kin,
That all	with one	consent	praise new-	born gawds,
Thoughthey	are made	and mould-	ed of	things past,
And give	to dust	that is	a lit-	tle gilt
More laud	than gilt	o'er-dust-	ed.	

Shakespeare.

I.	II.	III.	IV.	V.
The cloud-	capp'd towers,	the gor-	geous pa-	laces,
The sol-	emn tem-	ples, the	great globe	itself,
Yea, all	which it	inher-	it, shall	dissolve.
And, like this	unsub-	stantial	pageant	faded,
Leave not	a wreck	behind.	We are	such stuff
As dreams	are made	on; and	our lit-	tle life
Is round-	ed with	a sleep.		

Shakespeare.

I.	II.	III.	IV.	V.
If all	the pens	that ev-	er po-	ets held
Had fed	the feel-	ing of	their mas-	ters' thoughts,
And ev'-	ry sweet-	ness that	inspired	their hearts,
Their minds	and mu-	ses on	admir-	éd themes,
Yet should	there hov-	er in	their rest-	less heads
One thought,	one grace,	one won-	der, at	the least
Which in-	to words	no vir-	tue can	digest.

Kit Marlow.

I.	II.	III.	IV.	V.
——	——	——	But	their way
Lies through	the per-	plex'd paths	of this	drear wood.
And here	their ten-	der age	might suf-	fer peril,
But that	by quick	command	of sov-	ran Jove
I was	dispatched	for their	defence	and guard.
And list-	en why,	for I	will tell	you now
What nev-	er yet	was heard	in tale	or song
From old	or mod-	ern bard	in hall	or bower.

Milton ('*Comus*').

I.	II.	III.	IV.	V.
In the	midway	of this	our mor-	tal life
I found	me in	a gloom-	y wood	astray,
Gone from	the path	direct;	and e'en	to tell
It were	no ea-	sy task,	how sav-	age wild
That for-	est, how	robust	and rough	its growth.

Cary's ('*Dante*').

Aa.—*Consecutive* two-line (occasionally three-line) rhymes. Rhyming heroics. The metre especially of Dryden and Pope; and one of the two metres chiefly used by Chaucer (the other being Rhyme Royal).

I.	II.	III.	IV.	V.
There was	also	a nonne,	a Pri-	oresse,
And she	was clep-	éd Ma-	dame Eg-	lentine.
Full well	she sang	the ser-	vicè	devine,
Entun-	éd in	her nose	full sweet-	èly.
And French	she spoke	full faire	and fe-	tisly,
After	the schole	of Strat-	ford at-	tè Bow,
For French	of Par-	is was	to her	unknowe.

Chaucer (*Prologue to 'Canterbury Tales'*).

I.	II.	III.	IV.	V.
He said	there was	a mai-	den in	the town,
Which that	of beaut-	ee had-	dè great	renown.
Al' were	it so	she were	of small	degree,
Suffi-	ceth him	her youth	and her	beautee.
Which maid	he said	he would	have to	his wife,
To lead	in ease	and ho-	linesse	his life.

Chaucer ('*The Merchante's Tale*').

I.	II.	III.	IV.	V.
A par-	ish priest	was of	the pil-	grim train,
An aw-	ful rev-	'rend and	relig-	ious man;
His eyes	diffused	a ven-	era-	ble grace,
And char-	ity	itself	was in	his face;
Rich was	his soul,	though his	attire	was poor,
As God	had cloth'd	His own	ambas-	sador.

Dryden (*after Chaucer*).

I.	II.	III.	IV.	V.
And for	my faith,	lay this	unto	your breast,
Old friends,	like old	swords, still	are trust-	ed best.
Know this,	and let	it some-	what raise	your spite,
Through dark-	ness dia-	monds spread	their rich-	est light.

J. Webster.

I.	II.	III.	IV.	V.
And you,	brave Cob-	ham, to	the lat-	est breath
Shall feel	your ru-	ling pas-	sion strong	in death;
Such in	those mo-	ments as	in all	the past,
O save	my count-	ry, Heav'n	shall be	your last.

Pope.

I.	II.	III.	IV.	V.
To hap-	py con-	vents bos-	somed deep	in vines,
Where slum-	ber ab-	bots pur-	ple as	their wines;
To isles	of fra-	grance, li-	ly sil-	ver'd vales,
Diffu-	sing lan-	guor on	the pant-	ing gales;
To lands	of sing-	ing and	of danc-	ing slaves,
Love-whisp-	'ring woods	and lute-	resound-	ing waves.

Pope.

I.	II.	III.	IV.	V.
If to	her share	some fe-	male er-	rors fall,
Look in	her face	and you'll	forget	them all.
Offend	her, and	she knows	not to	forgive;
Oblige	her, and	she'll hate	you while	you live.

Pope.

I.	II.	III.	IV.	V.
When A-	jax strives	some rocks'	huge weight	to throw
The line	too la-	bours and	the words	move slow.
Not so	when swift	Camil-	la scours	the plain,
Flies o'er	th' unbend-	ing corn	and skims	along the (main.

Pope.

Aaa.—Quatrains, or four-line stanzas, with *consecutive* rhyming 2-3 lines interposed between *crossway*-rhyming 1-4 lines.

I.	II.	III.	IV.	V.
Here will	I sit	and wait,		
While to	my ear	from up-	lands far	away
The bleat-	ing of	the fold-	ed flocks	is borne,
With dis-	tant cries	of reap-	ers in	the corn,
All the	live mur-	mur of	a sum-	mer's day.
The win-	ter eve	is warm,		
Humid	the air,	leaf-less,	yet soft	as spring;
The ten-	der pur-	ple spray	on copse	and briers,
And that	sweet cit-	y with	her dream-	ing spires,
She needs	not June	for beau-	ty's height-	ening.

M. Arnold.

I.	II.	III.	IV.	V.
Avenge,	O Lord,	thy slaught-	er'd saints	whose bones
Lie scat-	ter'd on	the Al-	pine moun-	tains cold;
Ev'n those	who kept	thy truth	so pure	of old,
When all	our fath-	ers wor-	shipp'd stocks	and stones.
Forget	not: in	thy book	record	their groans.

Milton.

Aaaa.—Quatrains, etc., with *alternate* rhyming, both of even 2-4 lines and of uneven 1-3 lines. Elegiacs or elegiac-heroics.

Sequence also of elegiacs by *consecutive* rhyming couplets.

I.	II.	III.	IV.	V.
The cur-	few tolls	the knell	of part-	ing day,—
The low-	ing herds	wind slow-	ly o'er	the lea.
The plough-	man home-	wards plods	his wear-	y way,—
And leaves	the world	to dark-	ness and	to me.

T. Gray.

I.	II.	III.	IV.	V.
The care-	ful hus-	band had	been long	away,—
Whom his	chaste wife	and lit-	tle child-	ren mourn,
Who on	their fin-	gers learn	to tell	the day—
On which	their fa-	ther prom-	ised to	return.

Dryden.

I.	II.	III.	IV.	V.
Since there's	no help,	come, let	us kiss	and part.—
Nay, I	have done,	you get	no more	of me,
And I	am glad,	yea, glad	with all	my heart—
That thus	so clean-	ly I	myself	can free.

M. Drayton.

I.	II.	III.	IV.	V.
Were I	so base	as is	the low-	ly plain,—
And you,	my love,	as high	as heav'n	above,
Yet should	the thoughts	of me,	your hum-	ble swain,—
Ascend	to heav'n	in hon-	our of	my love.

J. Sylvester.

I.	II.	III.	IV.	V.
Then felt	I like	some watch-	er of	the skies-
When a	new plan-	et swims	into	his ken; |
Or like	stout Cor-	tez when	with ea-	gle eyes—
He stared at	the Pa-	cific,—	and all	his men |
Looked at	each oth-	er with	a wild	surprise,—
Silent	upon	a peak	of Da-	rien. |

J. Keats.

I.	II.	III.	IV.	V.
Thus sang	the un-	couth swain	to th' oaks	and rills,—
While the	still morn	went out	with san-	dals grey. |
He touched	the ten-	der stops	of va-	riousquills,—
With ea-	ger thought	warbling	his Dor-	ic lay. |
And now	the sun	had stretched	out all	the hills,—
And now	was dropped	into	the west-	ern bay. |
At last	he rose	and twitched	his man-	tle blue,)
To mor-	row to	fresh woods	and pas-	tures new.)

Milton (Lycidas).

I.	II.	III.	IV.	V.
If wo-	men could	be fair,	and yet	not fond,—
Or that	their love	were firm,	not fic-	kle still, |
I would	not mar-	vel that	they made	men bond—
By ser-	vice long	to pur-	chase their	good will; |
But when	I see	how frail	those crea-	tures are,)
I muse	that men	forget	themselves	so far.)

E. Vere, Earl of Oxford.

Ade.—Joint PENTAMETER-TRIMETER, etc., lines. Chiefly quatrains, corresponding to excerpts, conjoint *tetra*-trimeter, and *tetra*meter modified, set out under headings **D.** and **E.**

I.	II.	III.	IV.	V.
My love	in her	attire	doth show	her wit;—
It doth	so well	become her. ||		
For ev'-	ry sea-	son she	has dres-	ses fit,—
For win-	ter, spring,	and summer. ||		

Anon., 1602.

I.	II.	III.	IV.	V
O best	of wives,	O dear-	er far	to me |
Than when	thy vir-	gin charms }		
Were yield-	ed to	my arms, }		
How can	my soul	endure	the loss	of thee ! |

Lord Lyttleton.

I.	II.	III.	IV.	V.
If ought	of oat-	en stop	or past'-	ral song
May hope,	chaste Eve,	to soothe	thy mod-	est ear
Like thy	own sol-	emn springs,		
Thy springs	and dy-	ing gales		
Now air	is hush'd,	save where	the weak-	eyed bat
With short	shrill shriek	flies by	on leath-	ern wing,
Or where	the beet-	le winds		
His small	but sul-	len horn.		

W. Collins.

I.	II.	III.	IV.	V.
A mist	was driv-	ing down	the Brit-	ish channel,=
The day	was just	begun, |		
And through	the win-	dow panes	on floor	and panel=
Shew'd the	red au-	tumn sun. |		
And down	the coast,	all tak-	ing up	the burden,=
Thunder'd	the dis-	tant forts, |		
As if	to sum-	mon from	his sleep	the Warden=
And Lord	of the	Cinque Ports.]		

Longfellow.

I.	II.	III.	IV.	V.
There is	a power	whose care—		
Teaches	thy way	along	the path-	less coast, |
The des-	ert and	illim-	ita-	ble air—
Lone wan-	d'ring, but	not lost. |		
He who	from zone	to zone—		
Guides through	the bound-	less sky	thy cer-	tain flight, |
In that	long way	that I	must tread	alone—
Will lead	my steps	aright. |		

W. C. Bryant ('To a Water Fowl').

I.	II.	III.	IV.	V.
A thing	of beaut-	y is	a joy	for ever;
Its love-	liness	increas-	es; it	will never
Pass in-	to noth-	ingness,	but still	will keep
A bow-	er qui-	et for	us and	a sleep
Full of	sweet dreams	and health	and qui-	et breathing.
Therefore	on ev'-	ry mor-	row are	we wreathing
A flow'r-	y band	to bind	us to	the earth.

J. Keats.

B.—TETRAMETER. *Consecutive* two-line rhymes. Hymnal *long* measure *a*. The metre used more especially by Sir Walter Scott, in principal poems. Occasional designation of lines as octosyllabic heroics.

I.	II.	III.	IV.
Come live	with me,	and be	my love,
And we	will all	the plea-	sures prove
That hills	and val-	leys, dales	and fields,
Or woods	or steep-	y moun-	tain yields.

Kit Marlow.

I.	II.	III.	IV.
Come, Ho-	ly Ghost,	our souls	inspire,
And light-	en with	celes-	tial fire;
Thou the	anoint-	ing spi-	rit art
Who dost	thy sev'n-	fold gifts	impart;
Thy bless-	ed unc-	tion from	above
Is com-	fort, life,	and fire	of love.

Hymns A. and M. 127.

I.	II.	III.	IV.
Awake,	my soul,	and with	the sun
Thy dai-	ly stage	of du-	ty run;
Shake off	dull sloth,	and ear-	ly rise
To pay	thy morn-	ing sac-	rifice.

Hymns A. and M. 1.

I.	II.	III.	IV.
The way	was long,	the wind	was cold,
The min-	strel was	infirm	and old;
His with-	ered cheek	and tres-	ses grey
Seemed to	have known	a bet-	ter day.
The harp,	his sole	remain-	ing joy,
Was car-	ried by	an or-	phan boy.

Sir W. Scott.

I.	II.	III.	IV.
She was	a phan-	tom of	delight
When first	she gleamed	upon	my sight;
A love-	ly ap-	pari-	tion sent
To be	a mo-	ment's or-	nament.
A per-	fect wo-	man, no-	bly planned,
To warn,	to com-	fort, and	command;
And yet	a spir-	it still,	and bright,
With some-	thing of	angel-	ic light.

Wordsworth.

I.	II.	III.	IV.
How sleep	the brave	who sink	to rest
By all	their coun-	try's wish-	es blest,
When spring	with dew-	y fin-	gers cold
Returns	to deck	their hal-	lowed mould.

W. Collins.

I.	II.	III.	IV.
Though like	a de-	mon of	the night
He passed	and van-	ished from	my sight,
His as-	pect and	his air	imprest
A troubl-	ed mem'-	ry in	my breast,
And long	upon	my star-	tled ear
Rang his	dark cour-	ser's hoofs	of fear.

Lord Byron.

I.	II.	III.	IV.
That which	her slen-	der waist	confined
Shall now	any joy-	ful tem-	ples bind.
A nar-	row com-	pass, and	yet there
Dwelt all	that's good	and all	that's fair.
Give me	but what	this rib-	band bound,
Take all	the rest	the sun	goes round.

E. Waller.

Bb.—*Consecutive* three-line rhymes, whether or not of triplet stanzas; and with or without refrain.

I.	II.	III.	IV.
It was	a love-	ly sight	to see
The La-	dy Christ-	abel	when she
Was pray-	ing by	the old	oak tree.

Coleridge.

I.	II.	III.	IV.
You are	a tu-	lip seen	to-day,
But, dear-	est, of	so short	a stay,
That where	you grew	scarce man	can say.

R. Herrick.

I.	II.	III.	IV.
I blest	them, and	they wan-	dered on;
I spoke,	but an-	swer came	there none.
The dull	and bit-	ter voice	was gone.

Tennyson.

I.	II.	III.	IV.
O God	of life,	whose power	benign
Doth o'er	the world	in mer-	cy shine,
Accept	our praise,	for we	are Thine.

Hymns A. and M. 134.

I.	II.	III.	IV.
Thy sil-	ver locks	once au-	burn bright
Are still	more love-	ly in	my sight
Than gol-	den beams	of or-	ient light,
My Mary.			

W. Cowper.

I.	II.	III.	IV.
Forget	not yet	the tried	intent
Of such	a truth	as I	have meant.
My great	travail	so glad-	ly spent
Forget	not yet.		

Sir T. Wyatt.

I.	II.	III.	IV.
My God,	my Fath-	er, while	I stray
Far from	my home,	in life's	rough way,
O teach	me from	my heart	to say,
'Thy Will	be done.' *		

Hymns A. and M. 170.

Bbb.—Quatrains with *consecutive* rhyming 2-3 lines interposed between *crossway*-rhyming 1-4 lines.

I.	II.	III.	IV.
Our hopes	like tower-	ing fal-	cons aim—
At ob-	jects in	an air-	y height;
To stand	aloof	and view	the flight
Is all	the pleas-	ure of	the game.—

M. Prior.

I.	II.	III.	IV.
Now dance	the lights	on dawn	and lea,—
The flocks	are whit-	er than	the vale,
And milk-	ier ev'-	ry mil-	ky sail
On wind-	ing stream	or dis-	tant sea.—
Ring out	the old,	ring in	the new,—
Ring, hap-	py bells,	a-cross	the snow:
The year	is go-	ing, let	him go;
Ring out	the false,	ring in	the true.—

Tennyson.

Bbbb.—*Alternate* even-numbered 2-4 lines, mostly of quatrains, rhymed. Rhyming generally of uneven-numbered 1-3 lines also. Hymnal *long* measure β.

Also alternate rhyming lines as above, followed by rhyming couplets.

I.	II.	III.	IV.
How hap-	py is	he born	and taught—
That serv-	eth not	anoth-	er's will, |
Whose ar-	mour is	his hon-	est thought,
And sim-	ple truth	his ut-	most skill. |

Sir Hy. Wotton.

I.	II.	III.	IV.
All peo-	ple that	on earth	do dwell,—
Sing to	the Lord	with cheer-	ful voice; |
Him serve	with fear,	His praise	forth tell,—
Come ye	before	Him, and	rejoice. |

Hymns A. and M. 136.

I.	II.	III.	IV.
Sound, sound	the clar-	ion, fill	the fife;—
To all	the sen-	sual world	proclaim, |
One crowd-	ed hour	of glor-	ious life—
Is worth	an age	without	a name. |

Sir W. Scott.

I.	II.	III.	IV.
Across	the hills	and far	away,—
Beyond	their ut-	most pur-	ple rim, |
And deep	into	the dy-	ing day—
The hap-	py prin-	cess fol-	lowed him. |

Tennyson.

I.	II.	III.	IV.
'O stay	those tears,'	the bel-	dam cries;—
'Ill dreams	good for-	tune oft	fore-run, |
Like clouds	which skirt	the morn-	ing skies,—
But melt	before	the mid-	day sun.' |
Chase from	thy soul	this i-	dle grief,—
And let	my words	thine ear	engage; |
Thy fears	perhaps '	may find	relief,—
E'en from	the garr'-	lous tales	of age. |

H. Gurney ('Psyche').

I.	II.	III.	IV.
The glo-	ries of	our blood	and state—
Are sha-	dows, not	substan-	tial things. |
There is	no ar-	mour a-	gainst fate;—
Death lays	his i-	cy hand	on kings |
(Sceptre	and crown	must tum-	ble down),
And in	the dust	be e-	qual made)
With the	poor crook-	ed scythe	and spade.)
Only	the ac-	tions of	the just)
Smell sweet	and blos-	som in	their dust.)

J. Shirley.

C.—TRIMETER proper. Quatrains with rhyming of *alternate* even-numbered 2-4 lines always, and of uneven-numbered 1-3 lines mostly.

I.	II.	III.
The man	of life	upright,
Whose guilt-	less heart	is free |
From all	dis-hon-	est deeds
Or thoughts	of van-	ity. |

T. Campion.

I.	II.	III.
Christ is	our cor-	ner-stone,—
On Him	alone	we build; |
With His	true saints	alone,—
The courts	of Heav'n	are filled. |

Hymns A. and M. 306.

I.	II.	III.
Ye have	been fresh	and green,—
Ye have	been filled	with flowers, |
And ye	the walks	have been,—
Where maids	have spent	their hours. |

R. Herrick.

I.	II.	III.
The mon-	arch saw	and shook,—
And bade	no more	rejoice; |
All blood-	less waxed	his look,—
And trem-	ulous	his voice. |

Lord Byron.

Also separate (occasional only) *dimeter* lines.

I.	II.
Unheard,	unknown,
He makes	his moan.
The strains	decay,
And melt	away.

Pope.

I.	II.
If thou	hadst not—
Been true	to me,
But left	me free,
I had	forgot—
Myself	and thee.

Ben Jonson.

D.—Joint TETRAMETER-TRIMETER. Quatrains with tetrameter 1-2 *consecutive*-rhyming couplets, followed by trimeter 3-4 like-rhyming couplets.

Also quatrains with tetrameter 1-4 lines *cross*-rhymed; and interposed trimeter 2-3 line rhyming couplet.

I.	II.	III.	IV.
That thence	the Roy-	al act-	or borne,
The trag-	ic scaf-	fold might	adorn,
While round	the arm-	ed bands	
Did clap	their blood-	y hands.	
He no-	thing com-	mon did	or mean
Upon	that me-	mora-	ble scene,
But bowed	his come-	ly head	
Down as	upon	a bed.	

A. Marvell.

I.	II.	III.	IV.
The ri-	sing moon	has hid	the stars;
Her lev-	el rays	like gol-	den bars
Lie on	the land-	scape green,	
With sha-	dows brown	between.	

Longfellow (' *Endymion* ').

I.	II.	III.	IV.
Whene'er	a no-	ble deed	is wrought,
Whene'er	is spoke	a no-	ble thought,
Our hearts	in glad	surprise	
To high-	er lev-	els rise.	

Longfellow (' *Santa Filomena* ').

I.	II.	III.	IV.
She passed	like sum-	mer flowers	away;—
Her as-	pect and	her voice }	
Will nev-	er more	rejoice, }	
For she	lies hushed	in cold	decay.—

T. Woolner.

Dd.—Joint TETRAMETER-TRIMETER. Quatrains with line 3 tetrameter and lines 1-2-4 trimeter. *Alternate* rhyming of trimeter even 2-4 lines, and also of uneven joint trimeter-tetrameter 1-3 lines. Hymnal *short* measure. Except in form of hymns, quatrains of this pattern very rare.

I.	II.	III.	IV.
Our Fa-	ther and	our Lord,—	
And Spir-	it we	adore. |	
O may	the Spir-	it's gifts	be poured—
On me	for ev-	er more. |	

I.	II.	III.	IV.
Soldiers	of Christ,	arise,—	
And put	your ar-	mour on, |	
Strong in	the strength	which God	supplies—
Through His	Eter-	nal Son. |	

Hymns A. and M. 181.

I.	II.	III.	IV.
Out of	the deep	I call—	
To Thee,	O Lord,	to Thee; |	
Before	Thy Throne	of grace	I fall;—
Be mer-	ciful	to me. |	

Hymns A. and M. 288.

Ddd.—Joint TETRAMETER-TRIMETER. Quatrains with *alternate* uneven or 1-3 tetrameter lines, and even or 2-4 trimeter lines. Rhyming of even trimeter lines always, and of uneven tetrameter lines only occasionally. Variety *a*, with rhyming of trimeter even 2-4 lines only.

Variety β, with additional rhyming of tetrameter uneven 1-3 lines also. Hymnal common measure. Known also as ballad metre.

Variety a.

I.	II.	III.	IV.
He pray-	eth best	who lov-	eth best
All things	both great	and small; |	
For the	dear God	who lov-	eth us,
He made	and lov-	eth all. |	

Coleridge.

I.	II.	III.	IV.
Jeru-	salem,	my hap-	py home,
When shall	I come	to thee ? |	
When shall	my sor-	rows have	an end ?
Thy joys	when shall	I see ? |	

Anon., c. 1600. *Hymns A. and M.* 180.

I.	II.	III.	IV.
When day	is gone	and night	is come,
And a'	folk bound	to sleep, |	
I think	on him	that's far	away
The lie-	long night,	and weep. |	

R. Burns.

I.	II.	III.	IV.
Hail, beau-	teous stran-	ger of	the grove,
Thou mes-	senger	of spring ! |	
Now Heav'n	repairs	thy ru-	ral seat,
And woods	thy wel-	come ring. |	

J. Logan.

I.	II.	III.	IV.
He soon	replied,	' I do	admire
Of wo-	mankind	but one, |	
And you	are she,	my dear-	est dear;
Therefore	it shall	be done.' |	

Cowper.

I.	II.	III.	IV.
Why then	should I	seek fur-	ther change,
And still	make love	anew ? |	
When change	itself	can give	no more
'Tis ea-	sy to	be true. |	

Sir C. Sedley.

I.	II.	III.	IV.
Ye mar-	iners	of En-	g-land,
That guard	our na-	tive seas, |	
Whose flag	has braved	a thou-	sand years
The bat-	tle and	the breeze, |	
Your glor-	ious stand-	ard launch	again
To match	anoth-	er foe, |	
(And sweep	tho-rough	the deep)	
When the	battle	rages loud	and long
And stor-	my winds	do blow. |	

T. Campbell.

Variety β.

I.	II.	III.	IV.
Father	of all,	in ev'-	ry age,—
In ev'-	ry clime	adored, |	
By saint,	by sav-	age, and	by sage,—
Jeho-	vah, Jove,	or Lord. |	

Pope.

I.	II.	III.	IV.
Stone walls	do not	a pris-	on make,—
Nor i-	ron bars	a cage; |	
Minds in-	nocent	and qui-	et take—
That for	an her-	mitage. |	

R. Lovelace.

I.	II.	III.	IV.
The chough	and crow	to roost	have gone,
The owl	sits on	the tree,	
The hushed	wind wails	with fee-	ble moan,—
Like in-	fant char-	ity.	

J. Baillie.

I.	II.	III.	IV.
Turn, gen-	tle her-	mit of	the dale,—
And guide	my lone-	ly way	
To where	yon ta-	per cheers	the vale—
With hos-	pita-	ble ray.	

O. Goldsmith.

I.	II.	III.	IV.
O God,	our help	in a-	ges past,—
Our hope	for years	to come,	
Our shel-	ter from	the stor-	my blast,—
And our	eter-	nal home.	

Hymns A. and M. 197.

I.	II.	III.	IV.
Come let	us join	our cheer-	ful songs—
With An-	gels round	the Throne;	
Ten thou-	sand thou-	sand are	their tongues,—
But all	their joys	are one.	

Hymns A. and M. 302.

I.	II.	III.	IV.
O Brig-	nall banks	are wild	and fair,—
And Gre-	ta woods	are green,	
And you	may gath-	er gar-	lands there—
Would grace	a sum-	mer queen.	

Sir. W. Scott.

I.	II.	III.	IV.
Be it right	or *wrong*,	these men	*among*
On wo-	men do	complain, |	
Affirm-	ing *this*,	how that	it *is*
A la-	bour spent	in vain |	
To love	them *well*,	for nev-	er a *dell*
They love	a man	again. |	
For let	a *man*	do what	he *can*
Their fa-	vour to	attain, |	
Yet if	a *new*	to them	pur*sue*
Their first	true lov-	er then |	
Labour'th	for *naught*,	for from	her *thought*
He is	a ban-	ish'd man. |	

Anon. (' *The Nut-Brown Maid* '), Fifteenth century.

And so on, as regards mid-line rhyme, for further twenty-nine similar twelve-line double stanzas.

Dddd.—Joint TETRAMETER-TRIMETER. Quatrains with lines 1-2-3 tetrameter, and line 4 trimeter (sometimes dimeter). Rhyme sequence variable. Rhyming most usually, however, of *alternate* 2-4 lines, tetrameter and trimeter respectively.

I.	II.	III.	IV.
Over	the sea	our gal-	leys went, |
With cleav-	ing prows	in or-	der brave, |
To speed-	ing wind	and bound-	less wave /
A gal-	lant ar-	nament. |	

R. Browning.

I.	II.	III.	IV.
Oft in	my wak-	ing dreams	do I
Live o'er	again	that hap-	py hour, |
When mid-	way on	the mount	I lay
Beside the	ruined	tower. |	

Coleridge.

I.	II.	III.	IV.
To thee,	great Lord,	the One	in Three,
All praise	for ev-	ermore	ascend;
O grant	us in	our home	to see—
The life	that knows	no end.	

Hymns A. and M. 165.

I.	II.	III.	IV.
Soothed with	the sound,	the king	grew vain,
Fought all	his bat-	tles o'er	again,
And thrice	he rout-	ed all	his foes,
And thrice	he slew	the slain.	

Dryden.

I.	II.	III.	IV.
Ye flow-	ery banks	o' bon-	nie Doon,
How can	ye blume	so fresh	and fair!
How can	ye chant,	ye lit-	tle birds,
And I	so fu'	of care!	

R. Burns

I.	II.	III.	IV.
I mind	me in	the days	departed—
How oft-	en un-	derneath	the sun
With child-	ish bounds	I used	to run
To a gar-	den long	deserted.—	

E. B. Browning

I.	II.	III.	IV.
Should auld	acquaint-	ance be	forgot,
And nev-	er brought	to min'?	
Should auld	acquaint-	ance be	forgot,
And days	o' lang syne?		
For auld	lang syne,	my dear,	
For auld	lang syne,		
We'll tak'	a cup	o' kind-	ness yet
For auld	lang syne.		

R. Burns.

I.	II.	III.	IV.
Happy	the man	whose wish	and care—
A few	pater-	nal a-	cres bound,
Content	to breathe	his na-	tive air—
In his	own ground.		

Pope.

I.	II.	III.	IV.
O what	can ail	thee, knight-	at-arms,
Alone	and pale-	ly loit-	ering ? |
The sedge	is with-	ered from	the grass,
And no	birds sing. |		

J. Keats.

I.	II.	III.	IV.
The ra-	diant morn	hath passed	away,—
And spent	too soon	her gold-	en store; |
The sha-	dows of	depart-	ing day—
Creep on	once more. |		

Hymns A. and M. 274.

I.	II.	III.	IV.
Sweet day	so cool,	so calm,	so bright,—
The bri-	dal of	the earth	and sky, |
The dew	shall weep	thy fall	to-night,—
For thou	must die. |		

G. Herbert.

E.—TETRAMETER modified. Quatrains with terminal foot of uneven or 1-3 lines extended by addition of unstressed syllable; and so lengthened or amphibrachic last foot of lines formative of double rhyme, the *alternate* even or 2-4 lines forming single rhymes.

I.	II.	III.	IV.
When love-	ly wo-	man stoops	to folly,=
And finds	too late	that men	betray, |
What charm	can soothe	her me-	lancholy ?=
What art	can wash	the tears	away ? |

O. Goldsmith.

I.	II.	III.	IV.
The mer-	chant to	secure	his treasure=
Conveys	it in	a bor-	row'd name; |
Euphe-	lia serves	to grace	my measure,=
But Chlo-	e is	my re-	al flame. |

M. Prior.

50061

I.	II.	III.	IV.
But nev-	er eith-	er found	another
To free	the hol-	low heart	from paining;)
They stood	aloof,	the scars	remaining)
Like cliffs	which had	been rent	asunder.=
A drear-	y sea	now flows	between, |
But neith-	er heat	nor frost	nor thunder=
Shall whol-	ly do	away,	I ween,)
The marks	of that	which once	hath been.)

Coleridge.

Ee.—Like TRIMETER quatrains with similar amphibrachic extension of uneven 1-3 lines, thereby formative (though not always forming) double rhymes, the *alternate* even or 2-4 lines forming single rhymes. So-called Gay's stanza.

I.	II.	III.
Jeru-	salem	the golden,
With milk	and hon-	ey blest, |
Beneath	thy con-	templation
Sink heart	and voice	opprest. |

Hymns A. and M. 142.

I.	II.	III.
John An-	derson,	my jo, John,
When we	were first	acquaint, |
Your locks	were like	the raven,
Your bon-	nie brow	was brent; |
But now	your brow	is beld, John,
Your locks	are like	the snow; |
But bles-	sings on	your frost(y pow,
John An-	derson,	my jo. |

R. Burns.

I.	II.	III.
'Twas when	the seas	were roaring,=
With hol-	low blasts	of wind, |
A dam-	sel lay	deploring,=
All on	a rock	reclined. |

J. Gay.

I.	II.	III.
Cold sweat	is plash-	ing o'er them,=
Their hearts	are beat-	ing slow; |
The sands	and shelves	before them,=
Flash fire	at ev'-	ry blow. |

Tennyson.

I.	II.	III.
I loved	a lass,	a fair one,=
As fair	as ere	was seen; |
She was	indeed	a rare one,=
Anoth-	er She-	ba queen. |

Geo. Wither.

I.	II.	III.
The Church-	e's one	foundation=
Is Je-	sus Christ	the Lord; |
She is	His new	creation=
By wa-	ter and	the Word. |

Hymns A. and M. 320.

Eee.—Joint TETRAMETER-TRIMETER modified. Quatrains, with, in *this* case, extended or amphibrachic last foot of even 2-4 trimeter lines, thereby formative of double rhymes,—the *alternate* uneven or 1-3 tetrameter lines forming, when rhyming, single rhymes.

I.	II.	III.	IV.
Pack clouds,	away,	and wel-	come day;
With night	we ban-	ish sorrow; ||	
Sweet air,	blow soft;	mount, lark,	aloft
To give	my love	good morrow. ||	

T. Heywood.

I.	II.	III.	IV.
As slow	our ship	her foam-	y track—
Against	the wind	was cleaving, ‖	
Her tremb-	ling pen-	nant still	looked back—
To that	dear isle	'twas leaving. ‖	

T. Moore.

I.	II.	III.	IV.
I pray	thee leave;	love me	no more;—
Call home	the heart	you gave me. ‖	
I but	in vain	the saint	adore—
That can	but will	not save me. ‖	

M. Drayton.

I.	II.	III.	IV.
Gáther	ye rose-	buds while	you may,—
Old time	is still	a flying, ‖	
And this	same flower	that smiles	to-day—
To-mor-	row will	be dying. ‖	
Then be	not coy,	but use	your time,—
And while	ye may	go marry, ‖	
For hav-	ing lost	but once	your prime,—
You may	for ev-	er tarry. ‖	

R. Herrick.

I.	II.	III.
Near to	the sil-	ver Trent—
Siré-	na dwelleth, ‖	
She to	whom na-	ture lent—
All that	excelleth. ‖	
Oft have	I seen	the sun,—
To do	her honour, ‖	
Fix him-	self at	his noon—
To gaze	upon her. ‖	

M. Drayton.

I.	II.	III.
Hence, all	you vain	delights,)
As short	as are	the nights)
Wherein	you spend	your folly, ‖
There's nought	in this	life sweet,)
If men	were wise	to see't,)
But on-	ly me-	lancholy. ‖

J. Fletcher.

I.	II.	III.	IV.
Love is	a sick-	ness full	of woes,—
All rem-	edies	refusing; ‖	
A plant	that with	most cut-	ting grows,—
Most bar-	ren with	best using. ‖	
		Why so ?	
More we	enjoy	it, more	it dies; ⎫
If not	enjoy'd,	it sigh-	ing cries, ⎭
		Heigh-ho !	

S. Daniel.

F.—QUINTAINS AND SEXTETS. Stanzas chiefly of tetrameter or joint tetrameter-trimeter lines. Rhyming very various. Often in part, in some instances wholly, threefold. (See page 11.)

I.	II.	III.	IV.	V.
My true	love hath	my heart	and I	have his,—
By just	exchange	one for	anoth-	er given. ‖
I hold	his dear	and mine	he can-	not miss:—
There nev-	er was	a bet-	ter bar-	gain driven. ‖
My true	love hath	my heart	and I	have his.—

Sir Philip Sidney.

I.	II.	III.	IV.
Hélen,	thy beaut-	y is	to me—
Like those	Nicé-	an barks	of yore ⎪
That gent-	ly o'er	a per-	fumed sea—
The wear-	y way-	worn wan-	d'rer bore ⎪
To his	own na-	tive shore. ⎪	

E. A. Poe.

I.	II.	III.	IV.
The world	is all	a fleet-	ing show,—
For man's	illu-	sion giv'n; ⎪	
The smiles	of joy,	the tears	of woe, ⎫
Deceit-	ful shine,	deceit-	ful flow. ⎭
There's no-	thing true	but heav'n. ⎪	

T. Moore.

I.	II.	III.	IV.
You mean-	er beaut-	ies of	the night,—
That poor-	ly sat-	isfy	our eyes }
More by	your num-	ber than	your light;—
Ye com-	mon peo-	ple of	the skies, }
What are	you when	the moon	shall rise ? }

Sir H. Wotton

I.	II.	III.	IV.
A fair-	er hand	than thine	shall cure—
The heart	which thy	false oaths	did wound,
And to	my soul	a soul	more pure—
Than thine	shall by	love's hand	be bound, }
And both	with e-	qual glor-	y crown'd. }

T. Carew

I.	II.	III.	IV.
To all	you la-	dies now	at land—
We men	at sea	indite,	
But first	would have	you un-	derstand—
How hard	it is	to write.	
The mu-	ses now,	and Nep-	tune too, }
We must	implore	to write	to you. }

C. Sackville, Earl of Dorset.

I.	II.	III.	IV.
'It was	the En-	glish,' Kas-	par cried,
'Who put	the French	to rout;	
But what	they fought	each oth-	er for
I could	not well	make out.	
But ev'	ry bo-	dy said,'	quoth he, }
'That 'twas	a fa-	mous vic-	tory. }
'And ev'	ry bo-	dy praised	the Duke
Who this	great fight	did win.'	
'But what	good came	of it	at last ?'
Quoth lit-	tle Pe-	terkin.	
'Why, that	I can-	not tell,'	said he, }
'But 'twas	a fa-	mous vic-	tory.' }

R. Southey.

I.	II.	III.	IV.
His hat	was off,	his vest	apart,
To catch	heav'n's bless-	ed breeze, |	
For a burn-	ing thought	was on	his bro'
And his bos-	som ill	at ease; |	
So he lean'd	his head	on his hands	and read
The book	between	his knees. |	

T. Hood.

I.	II.	III.	IV.
Thou wast	all that	to me, love,=	
For which	my soul	did pine, |	
A green	isle in	the sea, love=	
A foun- ⌣	tain and	a shrine |	
All wreath'd	with fair-	y fruits	and flowers,
And all	the flowers	were mine. |	

E. A. Poe.

I.	II.	III.	IV.
She walks	in beaut-	y like	the night—
Of cloud-	less climes	and star-	ry skies, |
And all	that's best	of dark	and bright—
Meet in	her as-	pect and	her eyes; |
Thus mel-	lowed to	that ten-	der light—
Which heav'n	to gaud-	y day	denies. |

Lord Byron.

I.	II.	III.	IV.
I wan-	dered lone-	ly as	a cloud—
That floats	on high	o'er vales	and hills, |
When all	at once	I saw	a crowd,—
A host	of gold-	en daf-	fodils |
Beside	the lake	beneath	the trees
Flutt'ring	and dan-	cing in	the breeze. /

Wordsworth.

I.	II.	III.	IV.
But hark!	I hear	her li-	quid tone.—
Now Hes-	per guide	my feet |	
Down the	red marl	with moss	o'ergrown,—
Through yon	wild thick-	et next	the plain \
Whose haw-	thorns choke	the wind-	ing lane /
Which leads	to her	retreat. |	
See the	green space	on eith-	er hand,—
Enlarged	it spreads	around; |	
See in	the midst	she takes	her stand—
Where one	old oak	his aw-	ful shade \
Extends	o'er half	the lev-	el glade, /
Enclosed	in woods	profound. |	

M. Akenside (*'The Nightingale'*).

TROCHAICS.

G.—TROCHAIC lines proper, *á x*, forming double rhyme, mostly perhaps *consecutive*. (See page 12, at bottom.)

I.	II.	III.	IV.
Life may	change, but	it may	fly not; \
Hope can	vanish,	but can	die not; /
Truth be	veiled, but	still it	burneth; \
Love re-	pulsed, but	it re-	turneth. /
The foúntains	mingle	with the	river,=
Ánd the	rivers	with the	ocean; ||
The winds of	heaven	mix for	ever=
With a	sweet e-	motion. ||	

P. B. Shelley.

Gg.—Trochaic lines with monosyllabic cæsura-endings, forming *consecutive* single rhymes.

I.	II.	III.	IV.
Hark! the	herald-	angels	sing \
Glory	to the	new-born	King, /
Peace on	earth, and	mercy	mild, \
God and	sinners	recon-	ciled. /

Hymns A. and M. 43.

I.	II.	III.	IV.
Mortals	that would	follow	me,
Love vir	tue, she	alone is	free;
She can	teach you	how to	climb
Higher	than the	spheery	chime.

Milton (' *Comus* ').

I.	II.	III.	IV.
Shall I,	wasting	in des-	pair,
Die be-	cause a	woman's	fair ?
Or make	pale my	cheeks with	care
'Cause an-	other's	rosy	are ?
Be she	fairer	than the	day
Or the	flow'ry	meads of	May,
If she	think not	well of	me,
What care	I how	fair she	be ?

Geo. Wither.

I.	II.	III.	IV.
Fill the	bowl with	rosy	wine,
A)round our	temples	roses	twine,
And) let us	cheerful-	ly a-	while,
Like the	wine and	roses,	smile.
Crown'd with	roses,	we con-	temn
Gyges'	wealthy	dia-	dem.

A. Cowley.

I.	II.	III.	IV.
Maiden	with the	meek brown	eyes,
In whose	orbs a	shadow	lies,
Like the	dusk in	evening	skies.

Longfellow.

Ggg.—Trochaic lines with monosyllabic cæsura-endings forming *alternate* single rhymes.

I.	II.	III.	IV.
Jesus,	lover	of my	soul,—
Let me	to Thy	bosom	fly,
While the	gathering	waters	roll,—
While the	tempest	still is	high.

Hymns A. and M. 179.

I.	II.	III.	IV.
All is	best, though	we oft	doubt—
What th' un-	searcha-	ble dis-	pose |
Of highest	wisdom	brings a-	bout,—
And ever	best found	in the	close. |
Oft he	seems to	hide his	face,
But unex-	pected-	ly re-	turns.

Milton.

I.	II.	III.	IV.
Take, O	take those	lips a-	way—
That so	sweetly	were for-	sworn, |
And those	eyes the	break of	day—
Lights that	do mis-	lead the	morn; |
But my	kisses	bring a-	gain \
Seals of	love, but	seal'd in	vain. /

Shakespeare.

I.	II.	III.	IV.
Rarely,	rarely	comest	thou,—
Spirit	of de-	light. |	
Wherefore	hast thou	left me	now—
Many a	day and	night? |	
Many a	weary	night and	day \
'Tis since	thou hast	fled a-	way. /

Shelley.

Gggg.—Conjoint trochaic lines proper with double rhymes, mostly *alternate,* and cæsura-ending lines with single rhymes.

I.	II.	III.	IV.
Lay thy	bow of	pearl a-	part—
And thy	silver	shining	quiver; ||
Give un-	to the	flying	hart—
Time to	breathe, how	short so-	ever. ||

Ben Jonson.

I.	II.	III.
While I	touch the	string—
Wreathe my	brows with	laurel, ||
For the	tale I	sing—
Has for	once a	moral. ||

T. Moore.

I.	II.	III.	IV.
Why so	pale and	wan, fond	lover ?=
Prithee	why so	pale ? |	
Will, when	looking	well can't	move her=.
Looking	ill pre-	vail ? |	

Sir J. Suckling.

I.	II.	III.	IV.
And a	gentle	consort	made he,=
And her	gentle	mind was	such |
That she	grew a	noble	lady,=
And the	people	lov'd her	much.—

Tennyson.

I.	II.	III.	IV.
And at	ev'ning	ever-	more)
In a	chapel	on the	shore)
Shall the	chaunter,	sad and	saintly,))
Yellow	tapers	burning	faintly,))
Doleful	masses	chaunt for	thee,)
Mise-	*rere*	*Domi-*	*ne.*)
Hark, the	cadence	dies a-	way—
On the	quiet	moonlight	sea; |
The) boatmen	rest their	oars and	say,—
Mise-	*rere*	*Domi-*	*ne.* |

Coleridge.

I.	II.	III.
Hail to	thee, bright	spirit—=
Bird thou	never	wert— |
That from	heav'n or	near it=.
Pourest	thy full	heart. |
Higher	still and	higher=
From the	earth thou	springest, ‖
Like a	cloud of	fire=
The blue	deep thou	wingest, ‖
And sing-	ing still	dost soar,
And soar-	ing ever	singest. ‖

Shelley.

I.	II.	III.	IV.
Só, young	Múser,	I' sat	list'ning=
To my	fancy's	wildest	word. |
On a	sudden	through the	glist'ning=
Leaves a-	round, a	little	stirred, |
Came a	sound, a	sense of	music,
Which was	rather	felt than	heard. |

E. B. Browning.

I.	II.	III.
All that's	bright must	fade,—
The) brightest	still the	fleetest; ||
All that's	sweet was	made—
But) to be	lost when	sweetest. ||

T. Moore.

Not unfrequent replacement of deficient unstressed syllable of last foot of trochaic line by prefix of supernumerary syllable to first foot of succeeding line, as under; and similarly in case of dactylic lines:

I.	II.	III.
Little	Mary's	eye, (Is
roguish	and all	that, sir; ||
But her	little	tongue, (Is
quite too	full of	chat, sir. ||

T. Moore.

H.—Conjoint **TROCHAIC-IAMBIC** metres. Intermixture of sets of trochaic and iambic, and of individual trochaic and iambic lines. Terminal feet of trochaic lines often truncated, and rhyming with final iambic feet. Also quatrains of alternate trochaic and iambic (or amphibrach-iambic) lines.

	I.	II.	III.	IV.
τ.	Who is	Sýlvia ?	whát is	she,—
μ.	That áll	our swains	commend her? ||	
τ.	Holy,	fair and	wise is	she;—
μ.	The heav'ns	such grace	did lend her, ||	
τ.	That she	might ad-	mired	be.—

Shakespeare.

	I.	II.	III.	IV.
μ.	He whó	the swórd	of héav'n	will béar
μ.	Should be	as ho-	ly as	severe;
τ.	Páttern	in him-	sélf to	knów
τ.	Grace to	stand and	virtue	go
τ.	More nor	less to	others	paying
τ.	Than by	self-of-	fences	weighing.
μ.	O whát	may mán	within	him hide,
μ.	Though an-	gel ᵒⁿ	the out-	ward side.

Shakespeare.

	I.	II.	III.
τ.	Whén the	lámp is	sháttter'd,=
μ.	The líght in	the dúst	lies déad;
τ.	When the	cloud is	scatter'd,=
μ.	The rainbow's	glory	is shed;
τ.	When the	lute is	broken,=
μ.	Sweet tones are	remem-	ber'd not;
τ.	When the	lips have	spoken,=
μ.	Lov'd accents	are soon	forgot.

Shelley.

	I.	II.	III.	IV.
μ.	The stár	that bíds	the shép-	herd fóld
τ.	Nów the	fróntof	heáv'n doth	hóld,
τ.	And the	gilded	star of	day
μ.	His glow-	ing ax-	le doth	allay
τ.	In the	steep At-	lantic	stream,
μ.	And thé	slope sún	his úp-	ward beám
τ.	Shoots a-	gainst the	dusky	pole,
τ.	Pacing	towards the	other	goal
τ.	Of his	chamber	in the	East.

Milton ('*Comus*').

	I.	II.	III.	IV.
τ.	Whén shall	wé three	méet a-	gáin
μ.	In thún-	der, light-	ning, ór	in ráin ?

Shakespeare.

TRISYLLABICS.

I.—ANAPÆST lines, *x x á*, with variously sequent single rhymes.

I.	II.	III.
See the snákes,	how they réar,	
How they hiss	in the air,	
And the spark-	les that flash	from their eyes.

Dryden.

I.	II.	III.	IV.
And the king	seized a flám-	beau, with zéal	to destroy;—
Thai-is	led the *way*	to light him	to his *prey*,
And like an-	other Hel-	en fired an-	other Troy.—

Dryden.

I.	II.	III.
I am óut	of humán-	ity's réach;—
I must fin-	ish my jour-	ney alone,
Never hear	the sweet mu-	sic of speech:—
I sta-rt	at the sound	of my own,

Cowper.

I.	II.	III.	IV.
For the án-	gel of déath	spread his wings	on the blást,
And breathed	on the face	of the foe	as he passed;
And the eyes	of the sleep-	ers wax'd dead-	ly and chill,
And their hearts	but once heav'd	and for ev-	er grew still.

Lord Byron.

I.	II.	III.	IV.
At the clóse	of the dáy,	when the hám-	let is still—
And the mor-	tals the sweets	of forget-	fulness prove,
And when nought	but the tor-	rent is heard	on the hill,—
And there's nought	but the night-	ingale's song	in the grove.

J. Beattie.

II.—AMPHIBRACH lines, *x á x*, with variously sequent double rhymes.

Yet other lines with truncated—*i.e.*, iambic—endings, forming single rhymes.

Also conjoint full amphibrach lines, and lines with truncated iambic endings.

Of the three forms of trisyllabic rhythm the amphibrachic, in its several varieties, perhaps the most frequently occurrent.

I.	II.
The wáters	are fláshing,
The white hail	is dashing,
The light'nings	are glancing,
The hoar spray	is dancing.

Shelley.

I.	II.	III.
A cónquest	how gréat and	how glórious,=
Though fate had	fast bound her	
With Styx nine	times round her,	
Yet music	and love were	victorious.=

Pope.

I.	II.	III.	IV.
But vaínly	thou wárrest,=		
For this is	alone in ‖		
Thy power to	declare,		
That in the	dim forest=		
Thou heard'st a	low moaning ‖		
And saw'st a	bright lady	surpassing-	(ly fair.

Coleridge.

I.	II.	III.
I sáiled from	the Dówns in	the *Náncy*=
My jíb how	she smáck'd through	the breeze
She's vessel	as tight to	my fancy=
As ever	sailed on the	salt seas.

C. Dibdin.

I.	II.
The dew of	the morning=
Sank chill on	my brow; |
It felt like	the warning=
Of what I	feel now. |
Thy vows are	all broken,=
And light is	thy fame; |
I hear thy	name spoken,=
And share in	its shame. |

Lord Byron.

I.	II.
O were there	an island,=
Though ever	so wild, |
Where woman	could smile and=•
No man be	beguiled. |

Sir W. Scott.

I.	II.
The black bands	came over=
The Alps and	their snow, |
With Bourbon	the rover;=
They passed the	broad Po. |
We've beaten	all foemen,=
We've captured	a king; |
We've turned back	on no man,=
And so let	us sing. |

Lord Byron

I.	II.	III.	IV.
And there lay	the steed with	his nostril	all wide,
But through it	there rolled not	the breath of	his pride,
And) the foam of	his gasping	lay white on	the turf
And cold as	the spray of	the rock beat-	ing surf.
And there lay	the rider	distorted	and pale,
With) the dew on	his brow and	the rust on	his mail;
And) the tents were	all silent,	the banners	alone,
The lances	unlifted,	the trumpet	unblown.

Lord Byron

I.	II.	III.	IV.
There came to	the beach a	poor exile	of Erin;=
The dew on	his thin robe	was heavy	and chill.
For his country	he sighed when	at twilight	repairing=
To wander	alone by	the wind-beat-	en hill. |

T. Campbell.

I.	II.	III.	IV.
I sprang to	the saddle,	and Joris,	and he; }
I galloped,	Dirck galloped,	we galloped	all three; }
'Good speed!' cried	the watch, as	the gate-bolts	undrew; }
'Speed!' echoed	the wall to	us gallop-	ing through; }
Behind shut	the postern,	the lights sank	to rest, }
And into	the midnight	we galloped	abreast. }

R. Browning.

I.	II.	III.	IV.
O hush thee,	my babie;	thy sire was	a knight, }
Thy mother	a lady	both lovely	and bright. }
The woods and	the glens and	the towers which	we see }
They all are	belonging,	dear babie,	to thee. }

Sir W. Scott.

I.	II.	II.
I've found out	a gift for	my fair;—
I've found where	the wood pi-	geons breed. |
But let me	that plunder	forbear:—
She'll say 'twas	a barbar-	ous deed. |

Wm. Shenstone.

III.—DACTYL lines, *á x x*, proper, with trisyllabic endings formative usually of treble rhymes. Also lines with truncated disyllabic trochaic endings, forming double rhymes; and yet other lines with monosyllabic cæsura-endings, forming single rhymes. Also the two or three varieties occurred together. Rhyming sequence variable in different instances.

I.	II.
Táke her up	ténderly, ‖
Lift her with	care,—
Fashion'd so	slenderly, ‖
Young and so	fair.—
Ere her limbs	frigidly ‖)
Stiffen too	rigidly, ‖)
Decently,	kindly=
Smooth and com-	pose them,)
And her eyes	close them,)
Staring so	blindly.=

T. Hood.

I.	II.
Shádows of	beauty,=
Shadows of	power, ‖
Rise to your	duty;=
This is the	ho-ur. ‖

Lord Byron.

I.	II.	III.	IV.	
Knów you the	lánd where the	cýpress and	mýrtle,=	(Are
emblems of	deeds that are	done in their	clime;	(Where the
rage of the	vulture, the	love of the	turtle,=	(Now
melt into	sadness, now	madden to	crime.	

Lord Byron.

I.	II.	III.
Péace to thee,	ísle of the	ocean;
Peace to thy	breezes and	billows.

Lord Byron.

I.	II.	III.	IV.	
Mérrily,	mérrily	sháll we live	now	)
Under the	blossom that	hangs on the	bough.	)

Shakespeare.

I.	II.	III.	IV.
Fárewell to	óthers, but	néver we	part,
Heir to my	royalty,	son of my	heart.
Bright be the	diadem,	boundless the	sway,
Or kingly the	death that a-	waits us to-	day.

Lord Byron.

J.—Irregular rhythms, and combinations.

	I.	II.
π.	Come awáy,	come awáy !—
δ.	Hárk to the	súmmons ! ‖
π.	Come in your	war array,—
δ.	Gentles and	commons. ‖
π.	Leave the déer,	leave the stéer,—
δ.	Léave nets and	bárges; ‖
π.	Come with your	fighting gear,—
δ.	Broad swords and	targes. ‖
π.	Fast they cóme,	fast they cóme;—
δ.	Sée how they	gáther ! ‖
π.	Wide waves the	eagle plume,—
δ.	Blended with	heather. ‖

Sir W. Scott.

δ. π.	Whére shall the	lover rést—
	Whóm the fates	séver, ‖
δ. π.	Fróm his true	maiden's bréast—
	Párted for	ever ? ‖
δ. π.	Whére through groves	deep and hígh—
	Soúnds the far	billow; ‖
δ. π.	Whére early	violets díe—
	Úńder the	willow. ‖

Sir W. Scott.

	I.	II.	III.
π.	'Tis the lást	róse of	súmmer,
ϕ.	Left blóoming	alóne; |	
π.	All her lóve-	ly com-	panions
ϕ.	Are fáded	and gone |	

T. Moore.

	I.	II.
δ.	Whén we two	párted= (In
δ.	sílence and	tears, |
δ.	Half-broken-	hearted= (To
δ.	sever for	years, |
δ. π.	Pále grew thy	cheek and cóld,—
δ.	Colder thy	kiss; |
δ. π.	Truly that	hour foretold—
δ.	Sorrow to	this. |

Lord Byron.

	I.	II.	III.	IV.
ϕ.	Mount Blánc is	the mónarch	of móuntains;	
ϕ. π.	We crówn'd him	long agó, |		
π. ϕ.	On a thróne	of rócks in	a róbe of	clouds,
π.	With a di(a-	dem of snów. |		

Lord Byron.

	I.	II.	III.	IV.
ϕ.	Whatéver	a mán of	the sóns of	men—
ϕ.	Shall sây to	his héart of	the lórds a-	bove, |
π. ϕ.	They have shéwn	man véri-	ly ónce and	a-gain—
δ.	Márvellous	mércies and	ínfinite	love. |

A. C. Swinburne.

	I.	II.	III.	IV.
μ. π.	O (the) beáut-	iful gírl	too white,—	
μ. ϕ.	Who lived	at Pórnic	down by	the sea, |
μ. ϕ.	Just where	the séa and	the Loire	unite,—
μ. μ	And (a) boast-	ed name	ín Brit-	tany |
μ π	She bore	which I will	not write.—	

R. Browning.

	I.	II.	III.	IV.
π.	Not a drúm	was héard, not	a fúne'ral	nóte,—
φ.	As) his córse to	the rámpart	we húrried; ‖	
π. φ.	Not a sól-	dier dischárg'd	his farewell	shót—
φ.	O'er (the) grave where	our héro	we búried. ‖	
φ.	We búried	him dárkly	at déad of	níght,-
φ.	The sóds with	our báyon-	ets túrning, ‖	
π. φ.	By the strúg-	g-ling móon-	beam's místy	líght—
π. φ.	And the lán-	thorn dímly	b-úrning. ‖	

C. Wolfe.

	I.	II.	III.	IV.
δ. τ. φ.	Cóld was the	níght wind,	drífting fast	the snów fell,
δ. τ. φ.	Wide were the	dówns and	shélterless	and náked,
δ. τ. φ.	When a poor	wand'rer	struggled on	her journey,
δ.	Weary and	way-sore.		

R. Southey.

	I.	II.	III.	IV.
π.	Like the léaves	of the fór-	est when súm-	mer is gréen
φ.	That hóst with	their bánners	at súnset	were seen,
π.	Like the léaves	of the fór-	est when áu-	tumn is blówn
φ.	That hóst on	the mórrow	lay wíther'd	and strówn.

Lord Byron.

	I.	II.	III.	IV.
φ.	Our búgles	sang trúce for	the níght cloud	had lówer'd
π.	And the sén-	tinel stárs	set their wátch	in the ský |
φ.	And thoúsands	had súnk on	the groúnd ov-	erpówer'd—
φ.	The wéary	to sleép and	the woúnded	to díe. |

T. Campbell.

	I.	II.	III.
δ. τ.	Stréw on her	róses,	róses,=
φ. μ.	And néver	a spráy	of yéw; |
φ. τ.	In qúiet	she re-	poses.=
μ.	Ah would	that I	did too! |

M. Arnold.

	I. AND II.		III.	IV.
φ.	How wéll I	knów what	I méan	to dó—
π.	When the long	dark au-	tumn ev'	nings come
φ.	And whére my	soul is	thy pléa-	sant hue—
φ.	And (the) music	of all	thy voi-	ces dumb
μ.		And life's	Novem-	ber too.—

R. Browning.

	I. AND II.		III.	IV.
δ. φ.	Swállow, my	síster,	O síster	swallow !—
δ.	Hów can thy	héart be	fúll of the	spring ? |
φ.	A thóusand	summers	are óver	and dead.—
δ.	Whát hast thou	found in	the spring to	follow ?—
δ.	Whát hast thou	found in	thine heart to	sing ? |
φ.	What wílt thou	do when	the súmmer	is shed ?—

(See page 24.)

A. C. Swinburne.

Note.—Conclusion here of series of illustrations of metres and metric combinations in ordinary use, that is to say of innominate or general metres. Illustrations set out in next section of special metres, designated severally by particular names, as Rhyme Royal, Spenserian Metre, etc. Varieties of innominate metres, as successively defined and illustrated in foregoing pages to number of about thirty or so (the illustrations themselves amounting to over a hundred-and-fifty), put forward as constituting a fairly representative series of such general metres. But not a few exceptional metric combinations also met with in reading, while of possible varieties the number hardly realizable. For instance, starting from but four different varieties of metric lengths, liable each to being constituted of one or other of say only four different kinds of rhythmic feet, and each of the several resultant lines subject to fourfold distinction in respect of rhyme —consecutive, alternate, crossway, or wanting—result so far reached of sixty-four distinct varieties of verse, and paired verse-lines. But this summation clearly deficient in respect of no account being taken in it of intermix-

tures in same line of different rhythmic feet; and especially of lines mainly disyllabic having in some instances trisyllabic amphibrach-ending, and in other instances monosyllabic cæsura-ending terminal feet; with thereby involved variations of single and of double rhyme.

But taking, as above made out, the number of differently constituted verse-lines at sixty-four, the sum-total not by any means yet arrived at. For in case of these several lines, instead of occurring throughout in continuous seriation, being each allocated respectively into three-line, four-line, five-line, and six-line stanzas, result thereby, according to the algebraic rule of permutations and combinations, of a grand total of two-hundred-and-fifty-six varieties of verse combination; and this on limiting assumption of the differently constituted lines of the several stanzas occurring in same order in each particular three-, four-, five-, or six-line stanza, characterized and differentiated by the presence of so-constituted lines; and by neglect further of various yet other possibilities.

IAMBICS (2).

K.—RHYME ROYAL.

Pentameter seven-line stanzas. *Alternate* rhyming of uneven 1-3 lines, and threefold of 2-4 and 5 lines; with final rhyming couplet. Measure especially used by Chaucer and his followers, and in vogue till time of Queen Elizabeth.

I.	II.	III.	IV.	V.
For knight-	hood is	not in	the feats	of warre,—
As for	to fight	in quar-	rel right	or wrong, |
But in	a cause	which truth	cannot	defarre—
He ought	himself	for to	make sure	and strong |
Justice	to keep,	mixed with	mercy	among, |
And no	quar-rell	a knight	ought-en	to take
But for	a truth	or for	a wo-	man's sake. /

S. Hawes.

I.	II.	III.	IV.	V.
Let me	alone	in choos-	ing of	my wife,—
That charge	upon	my back	I will	endure; |
But I	you pray	and charge	upon	your life—
That what	wife that	I take	ye me	assure }
To wor-	ship her	while that	her life	may dure, }
In word	and work	both here	and el-	lès where, }
As she	an em-	perour-	ès daugh-	ter were. }

Chaucer (*'The Clerkes' Tale'*).

I.	II.	III.	IV.	V.
And there	withal	her arm	o'er him	she laid,—
And all	forgave	and of-	ten time	him kissed.
He thank-	èd her,	and to	her spoke	and said—
As fell	to pur-	pose for	his heart-	ès rest; }
And she	to that	answerde	him as	her list, }
And with	her good-	ly word-	ès him	disport, }
She 'gan	and oft	his sor-	rowes to	comfort. }

Chaucer (*'Troilus and Cressida'*).

I.	II.	III.	IV.	V.
Fly fro'	the prease	and dwell	with sooth-	fastness,—
Suffice	unto	thy good,	though it	be small, |
For hoard	hath hate	and climb-	ing tick-	leness.—
Rede well	thyself	that oth-	er folke	canst rede, }
And truth	thee shall	deliver;	it is	no drede. }

Chaucer.

I.	II.	III.	IV.	V.
From false	crowds fly-	ing, dwell	with sooth-	fastness;
Prize more	than trea-	sure hearts	true and	brave. |
Trust not	to for-	tune, be	not o'er-	meddling;
Thankful	receive	thou, good	which God	gave }
Truth to	thine own	heart, thy	soul shall	save. }

Modernized Version.

L.—Spenserian Measure.

Nine-line stanzas, formed by eight pentameter lines with three distinct rhymes, to wit that of alternate uneven 1-3 lines, that of alternate even 6-8 lines, and that of intermediate even and uneven 2-4-5-7 lines; above

eight pentameters followed by hexameter 9° line—so-called Alexandrine—rhyming with even 6-8 lines.

Later use of this measure in Byron's 'Childe Harold,' Thomson's 'Castle of Indolence,' Beattie's 'The Minstrel,' etc. Further use by Spenser of yet other measures.

I.	II.	III.	IV.	V.	VI.
It hath	been through	all a-	ges ev-	er seen . . .	
That with	the prize	of arms	and chi-	val-rie |	
The prize	of beau-	ty still	hath join-	ed been, . . .	
And that	for rea-	son's spe-	cial priv-	i-tie, |	
For eith-	er doth	on oth-	er much	rely; |	
For he	me-seems	most fit	the fair	to serve—	
That can	her best	preserve	from vil-	la-nie, |	
And she	most fit	his ser-	vice doth	deserve—	
That fair-	est is	and from	her faith	will nev-	(er swerve.—

Spenser ('Faery Queen').

I.	II.	III.	IV.	V.	VI.
Ah, then	and there	was hur-	rying to	and fro, . . .	
And gath-	ering tears	and tremb-	lings of	distress, |	
And cheeks	all pale	which but	an hour	ago . . .	
Blush'd at	the praise	of their	own love-	liness; |	
And there	were sud-	den part-	ings such	as press |	
The life	from out	young hearts	and chok-	ing sighs,—	
Which ne'er	might be	repeat-	ed. Who	could guess |	
If ev-	er more	should meet	those mu-	tual eyes—	
Since up-	on night	so sweet	such aw-	ful morn	(could rise.—

Lord Byron.

I.	II.	III.	IV.	V.
Above	the rest	were good-	ly to	be seen—
Two gen-	tle knights	of lovely	face and	feature, |
Beseem-	ing well	the bower	of a-	ny queen—
With gifts	of wit	and orna-	ments of	nature |
Fit for so	goodly	stature. |		
They two	forth pa-	cing to	the riv-	er's side |
Received	those two	faire Brides,	their Love's	delight,
Which at	th' appoint-	ed tyde		
Each one	did make	his Bride. |		
Against	their Bri-	dal day,	which is	not long, |
Sweet Themmes	runne soft-	ly till	I end	my song. |

Spenser ('Pro-thalamion').

M.—SONNET METRES.

Iambic stanzas of fourteen pentameter lines, with variously sequent rhymes in different instances; the last line, however, always rhyming, either with some one of the two or three preceding lines, or most often with the line immediately preceding. Frequent marked pause in sonnets at end of eighth line. Chief writers of sonnets, Shakespeare and Milton; and in later times Wordsworth and Keats.

I.	II.	III.	IV.	V.
Come, Sleep,	O Sleep,	the cer-	tain knot	of peace,—
The bait-	ing place	of wit,	the balm	of woe,
The poor-	man's wealth,	the pris-	oner's	release,—
Th' indif-	ferent judge	between	the high	and low;
With shield	of proof	shield me	from out	the p. ase—
Of those	fierce darts	Despair	at me	doth th.ow,
O make	in me	those civ-	il wars	to cease;—
I will	good trib-	ute pay	if thou	do so.
Take thou	of me	smooth pil-	lows, sweet-	est bed,—
A cham-	ber deaf	to noise	and blind	of light,
A ro-	sy gar-	land and	a wear-	y head;—
And if	these things	as be-	ing thine	by right
Move not	thy hea-	vy grace,	thou shalt	in me
Livelier	than else-	where Stel-	la's im-	age see.

Sir Philip Sidney.

I.	II.	III.	IV.	V.
When in	the chron-	icle	of wast-	ed time—
I see	descrip-	tions of	the fair-	est wights,
And beau-	ty mak-	ing beau-	tiful	old rhyme—
In praise	of la-	dies dead	and love-	ly knights,
Then in	the blaz-	on of	sweet beau-	ty's best—
Of hand,	of foot,	of lip,	of eye,	of brow,
I see	their an-	tique pen	would have	exprest—
E'en such	a beau-	ty as	you mas-	ter now.
So all	their prais-	es are	but pro-	phecies—
Of this	our time	all you	prefig-	uring,
And for	they look'd	but with	divin-	ing eyes—
They had	not skill	enough	your worth	to sing;
For we	which now	behold	these pres-	ent days
Have eyes	to won-	der, but	lack tongues	to praise.

Shakespeare.

I.	II.	III.	IV.	V.
Lawrence	of ver-	tuous fath-	er, ver-	tuous son,
Now that	the fields	are dank	and ways	are mire,
Where shall	we some-	times meet	and by	the fire
Help waste	a sul-	len day	what may	be won
From the	hard sea-	son gain-	ing: time	will run
On smooth-	er till	Favon-	ius re-	inspire
The fro-	zen earth;	and clothe	in fresh	attire
The lily	and rose	that nei-	ther sow'd	nor spun.
What neat	repast	shall feast	us light	and choice—
Of At-	tic taste	with wine,	whence we	may rise
To hear	the lute	well touched	or art-	ful voice—
Warble	immor-	tal notes	and Tus-	can aire,
He who	of these	delights	can judge	and spare
To in-	ter-pose	them oft	is not	unwise.

Milton.

I.	II.	III.	IV.	V.
Earth has	not a-	nything	to show	more fair;—
Dull would	he be	of soul	who could	pass by
A sight	so touch-	ing in	its ma-	jesty.
This Ci-	ty now	doth like	a gar-	ment wear—
The beau-	ty of	the morn-	ing; si-	lent, bare,—
Ships, tow-	ers, domes,	theatres,	and tem-	ples, lie
Open	unto	the fields	and to	the sky,
All bright	and glit-	tering in	the smoke-	less air.—
Never	did sun	more beaut-	tiful-	ly steep—
In his	first splen-	dour val-	ley, rock,	or hill.
Ne'er saw	I, nev-	er felt;	a calm	so deep;—
The riv-	er gli-	deth at	its own	sweet will.
Dear God!	the ve-	ry hous-	es seem	asleep,—
And all	that might-	y heart	is ly-	ing still.

W. Wordsworth.

N.—*Ottava Rima.*

Iambic pentameter stanzas of eight lines. First six with two *alternate* three-line rhymes, followed by consecutively rhyming couplet.

Most usual of Italian metres. Its use more especially by Tasso and Ariosto; also in English by Lord Byron in 'Don Juan

I.	II.	III.	IV.	V.
Then rose	from sea	to sky	the wild	farewell,—
Then shriek'd	the tim-	id and	stood still	the brave,
Then some	leap'd ov-	er board	with dread-	ful yell,—
As ea-	ger to	anti-	cipate	their grave;
And the	sea yawn'd	around	her like	a hell,—
And down	she suck'd	with her	the whirl-	ing wave,
Like one	who grap-	ples with	his en-	emy
And strives	to stran-	gle him	before	he die.

I.	II.	III.	IV.	V.
And thus	they wan-	der'd forth,	and hand	in hand,—
Over	the shin-	ing peb-	bles and	the shells,
Glided	along	the smooth	and hard-	en'd sand,-
And in	the worn	and wild	recep-	tacles
Work'd by	the storms,	yet work'd	as it	were plann'd,-
In hol-	low halls,	with spar-	ry roofs	and cells,
They turn'd	to rest;	and each,	clasp'd by	an arm,
Yielded	to the	deep twi-	light's pur-	ple charm.

I.	II.	III.	IV.	V.
A band	of child-	ren, round	a snow-	white ram,—
There wreathe	his ven-	era-	ble horns	with flowers ;
While peace-	ful as	if still	an un-	wean'd lamb,—
The pat-	riarch of	the flock	all gent-	ly cowers,
His so-	ber head	majes-	tical-	ly tame,—
Or eats	from out	the palm,	or play-	ful lowers
His brow	as if	in act	to butt,	and then,
Yielding	to their	small hands,	draws back	again.

Lord Byron (*'Dou Jnan'*).

O.—TERZA RIMA.

Iambic pentameter. Triplet stanzas, with three *alternate* lines of two sequent stanzas rhymed; and in the

Italian, forming double rhymes. Special Dante-metre. Use of this metre, single-rhymed, by Shelley; and occasionally by Byron.

v.

Nel mezzo del cammin de nos-	tra vita	*A*
Me ritrovai per una selva	oscura	*B*
Che la diretta via era	smarrita.	*A*
E quanto a dir qual era è co-	sa dura	*B*
Questa selva selvaggia ed aspra	e forte	*C*
Che nel pensier rinnuova la	paura.	*B*
Tanto è amara che poco è	più morte	*C*
Ma per trattar del ben ch' i' vi	trovai	*D*
Dirò dell' alte cose ch' io	v' ho scorte.	*C*
I' non so ben ridir com' io	v' entrai	*D*
Tant, era pien di sonno in su	quel punto	*E*
Che la verace via abban-	donai.	*D*

Dante (*'Inferno'*

v.

With half the pathway of our life-	time crossed,	*A*
I found myself in a dark wood	astray,	*B*
Because the right way was entire-	ly lost.	*A*
Ah me! how hard a thing it is	to say,	*B*
How savage was that wood and rough	and sore,	*C*
Which at the thought of it renews	dismay;	*B*
So bitter is it, death is lit-	tle more.	*C*
But of the good I found therein	to treat,	*B*
I'll tell what other sights for me	it bore.	*C*
How I went in skill fails me to	repeat,	*B*
So drowsy in that instant was	my case	*B*
When I abandoned the right way	and meet.	*B*

F. K. H. Haselfoot (*Translation*

v.

Upon the journey of my life	midway	*A*
I found myself within a dark-	ling wood,	*B*
Where from the straight path I had gone	astray.	*A*
Ah ! to describe it is a la-	bour rude,	*B*
So wild the wood and rough and thick	and wide,	*C*
That at the thought the terror is	renewed.	*B*
So bitter is it, 'tis to death	allied;	*C*
But of the good to treat which there	I drew	*D*
The lofty things I'll tell I there	descried.	*C*
How I had entered there I hard-	ly knew,	*D*
So deep was I in slumber at	the part	*E*
When I had wandered from the path-	way true.	*D*

J. T. Minchin (Translation).

v.

The spirit of the fervent days	of old,	*A*
When words were things that came to pass,	and thought	*B*
Flashed o'er the future, bidding men	behold	*A*
Their children's children's doom alrea-	dy brought	*B*
Forth from the abyss of time, which is	to be ;	*C*
The chaos of events, where lie	half wrought	*B*
Shapes that must undergo mortal-	ity.	*C*
What the great seers of Israel were	within,	*D*
That spirit was in them, and is	on me.	*C*
And if, Cassandra-like, amidst	the din	*D*
Of conflicts none will hear, or hear-	ing heed,	*E*
This voice from out the wilderness,	the sin	*D*
Be theirs, and my own feelings be	my meed,	*E*
The only guerdon I have ev-	er known.	*F*
Hast thou not bled, and hast thou still	to bleed ?	*E*

Byron ('Prophecy of Dante').

P.—ALEXANDRINES.

Iambic hexameters. Sequence of rhyming couplets. Occurrence of Alexandrine as last line of otherwise pentameter Spenserian nine-line stanza. Succession of Alexandrine couplets, very usual metre of late sixteenth century—Drayton's 'Polyolbion,' etc. Hexameter couplets conceivable otherwise as trimeter quatrains, with *alternate* rhyming 2-4 lines.

Occurrence but rarely of hexameter lines in modern verse, save in form of spondee-dactyl classical imitations. One example given below:

I.	II.	III.	IV.	V.	VI.
Ye sa-	cred bards	that to	your harps'	melo-	dious strings
Sing th' an-	cient he-	roes' deeds,	the mon-	uments	of kings;
I could	have wish'd	your souls	redoub-	led in	my breast,
To give	my verse	applause	to time's	eter-	nal rest.

M. Drayton.

I.	II.	III.	IV.	V.	VI.
Still let	my ty-	rants know	I am	not doomed	to wear
Year af-	ter year	in gloom	and de-	solate	despair.
A mes-	senger	of hope	comes ev'-	ry night	to me
And of-	fers for	short life	eter-	nal li-	berty.

E. Brontë.

I.	II.	III.	IV.	V.	VI.
Yé who be-	liéve in af-	féction that	hópes and en-	dúres and is	patient,
Ye who be-	lieve in the	beauty and	strength of	woman's de-	votion,
List to a	mournful tra-	dition still	sung by the	pines of the	forest,
List to a	tale of	love in	Acadie,	home of the	happy.

Longfellow ('Evangeline').

Q.—SERVICE METRE.

Joint tetrameter-trimeter quatrains (with rhyming of trimeter 2-4 lines only), written as consisting *not* of four lines—tetrameter and trimeter respectively—but of rhymed heptameter couplets, with distinct pause noted

in each line at end of fourth foot. Example also of *trochaic* heptameter appended:

I.	II.	III.	IV.	V.	VI.	VII.
The Lord	descend-	ed from	above,	and bow'd	the heav'ns	most high,
And un-	derneath	His feet	He cast	the dark-	ness of	the sky.
On Che-	rubim	and Se-	raphim	full roy-	ally	He rode,
And on	the wings	of might-	y winds	came fly-	ing all	abroad.

Sternhold and Hopkins.

I.	II.	III.	IV.	V.	VI.	VII.
But one	request	I make	to him	that sits	the skies	above,
That I	were free-	ly out	of debt	as I	were out	of love.
O then	to dance	and sing	and play	I should	be ve-	ry willing,
I'd nev-	er owe	a maid	a kiss,	and ne'er	a knave	a shilling.

Sir John Suckling.

I.	II.	III.	IV.	V.	VI.	VII.
She was	full wear-	y of	her watch	and griev-	ed with,	her child;
She rock-	ed it	and rat-	ed it	'til that	on her	it smiled.
Then did	she say,	'Now have	I found	this pro-	verb true	to prove:
The fall-	ing out	of faith-	ful friends	renew-	ing is	of love.'
As she	proceed-	ed then	in song	unto	her lit-	tle brat,
Much mat-	ter ut-	ter'd she	of weight	in place	whereat	she sat.
'I mar-	vel much,	pardy,'	quoth she,	'for to	behold	the rout,
To see	man, wo-	man, boy,	and beast	to toss	the world	about.
'Some stand	aloof	at bay	and knee,	some hum-	ble and	some stout,
Yet are	they nev-	er friends	indeed	until	they once	fall out.'
Thus end-	ed she	her song	and said	before	she did	remove:
'The fall-	ing out	of faith-	ful friends	renew-	ing is	of love.'

R. Edwards, circa 1550.

I.	II.	III.	IV.	V.	VI.	VII.
Lét us	swéar an	oáth, and	kéep it	with an	équal	mind,
In the	hollow	Lotos-	land to	líve and	lie re-	clined.
Súrely,	súrely,	slúmber	is more	swéet than	tóil; the	shore
Than) labour	in the	deep mid-	ocean,	wind, and	wave, and	oar,
O) rest ye,	brother	marin-	ers, we	will not	wander	more.

Tennyson.

NOTE ON SPOKEN VERSE.—Obligation, in right reading alike of verse and of literary prose, to bring out fully the author's meaning, and with it his particular manner or style. This obligation the leading requirement in reading of verse as in reading of prose—the one requirement to which all others but secondary only.

Fulfilment of this requirement effected in both cases to large extent by attention paid to the several pauses, noted alike in verse and prose by the usual punctuation marks.

But this common obligation supplemented in the case of verse by further requirement of the words being spoken, or read with due regard to their rhythm—spoken, that is, as forming distinctively lines not of prose but of verse. (See page 17.)

Verse, as already noted, distinguished from prose, primarily by setting forth of constituent stressed and unstressed syllables of the text in some or other definite order, so as to form a sequence of like constituted or definitely related staves, or metric feet. Character and relationship of the several feet emphasized by disposition of the text into lines of determinate length; and still further in the case of rhyming lines, by likeness in sound of the final stressed syllables of the lines.

Accordingly, in reading verse, whether aloud or to oneself, obligation imposed on the reader of indicating the completion of each successive foot by a distinct, however slight, inflexion of the voice, or proper metric pause. Neglect in reading verse of such metric or rhythmic pause transformative of the spoken verse-lines into sort of bastard prose. On the other hand, over-emphatic expression of this pause transformative of the lines in greater or less degree into mere unmeaning jingle.

Lines of verse subject accordingly to influence of two distinct varieties of pause, both alike requiring to be taken note of by the reader—the *punctuation pause* demanded by the sense of the writing (and indicated by the usual punctuation marks, comma, semicolon, full period, etc.), and the *rhythmic pause* declaratory of the particular rhythm of the line. This last for the most part not expressed or indicated in written or printed verse by use of significant mark of any kind—due appreciation and expression of the rhythm being left entirely to the ear and speech of the reader. But in the illus-

trations, as hitherto set forth in these pages, the position of the metric or rhythmic pause indicated generally by the thin perpendicular lines made use of to mark the terminations of the successive feet. This means not, however, resorted to in instance of the final feet of the several lines—the line-end position of the last syllable of the foot sufficing in this case to mark off the position of the associated rhythmic pause.

As regards relationship to one another of above distinct varieties of pause, the two sometimes concurrent jointly at (that is, just after) terminal syllable of some or other foot, but more often perhaps occurrent separately—the rhythmic pause after the terminal syllable, and the punctuation pause after a middle syllable, of the foot.

Necessary occurrence of rhythmic pause, and frequent occurrence of punctuation pause, directly after terminal syllable of each successive line. Nature of *mere* rhythmic pause at end of line (so-called run-on as distinguished from end-stopp't line) liable to being obscured by now habitual use of capital letter at commencement of initial syllable of next line, as at commencement of initial syllable of every one or other line. In following illustrations, however, of occurrence of rhythmic pauses, separately or conjointly with punctuation pauses, this customary use of a capital letter at beginning of initial syllable of *every* verse-line not followed out; and the perpendicular lines previously made use of to mark off each successive rhythmic foot, now resorted to only in instances of the foot being associated, whether at middle or end, with a sentential or punctuation pause. The sentential pause, when occurring elsewhere than at end of line, designated by some writers as a cæsural pause.

As regards the other or metric pause marking termination of each successive foot of the line, and in this way declarative of the rhythm, circumstance to be borne in mind that, by reason in different cases of casual excess

or deficit of an unstressed syllable, or of yet other irregularity, the rhythm of some individual line occasionally doubtful in itself, and syllabic stress determinable only by consideration of relationship of the particular line to associated lines of the stanza.

I.	II.	III.	IV.	V.
The sol-	emn tem-	ples, the	great globe	itself,
Yea, all	which it	inher-	it, shall	dissolve,
And, like this	unsub-	stantial	pageant	faded,
Leave not	a wreck	behind.	We are	such stuff
as dreams	are made	on; and	our lit-	tle life
is round-	ed with	a sleep.		

I.	II.	III.	IV.	V.
Where shall	we some-	times meet,	and by	the fire,
Help waste	a sul-	len day,	what may	be won
from the	hard sea-	son gain-	ing: time	will run
on smooth-	er till	Favon-	ius re-	inspire
the fro-	zen earth;			

I.	II.	III.	IV.	V.
This ci-	ty now	doth, like	a gar-	ment, wear
the beaut-	y of	the morn-	ing: Si-	lent, bare,
Ships, towers,	domes, the-	atres	and tem-	ples, lie
open	unto	the fields	and to	the sky.

I.	II.	III.	IV.	V.
And there	were sud-	den part-	ings, such	as press
the life	from out	young hearts,	and chok-	ing sighs,
Which ne'er	might be	repeat-	ed. Who	could guess,

I.	II.	III.	IV.	V.
Avenge,	O Lord,	thy slaught-	er'd saints,	whose bones
lie scat-	ter'd on	the Alp-	ine moun-	tains cold.
Forget	not: in	thy book	record	their groans,

I.	II.	III.	IV.	V.
O that	those lips	had lan-	guage! Life	has passed
with me	but rough-	ly since	I heard	thee last.

I.	II.	III.	IV.	V.
My name	is Nor-	val: On	the Gram-	pian hills
my fath-	er feeds	his flocks.		

NOTE ON HYMN-METRES.—Among the illustrations of different varieties of metre set forth in general scheme, not a few taken from the well-known collection of hymns entitled 'Hymns, Ancient and Modern.' These particular illustrations given not apart, but conjointly only with those from other sources under the successive headings from B to G. It has been thought, however, that these illustrations of hymn-metres might advantageously be repeated in consecutive association with one another, in form of a duplicate series as below.

The collection itself of 'Hymns, Ancient and Modern' met with in at least two, it is believed more than two, editions. Unfortunately, the numbering of the hymns not the same in the different editions; and still more unfortunately the date of each successive edition in which the particular numberings occurrent not anywhere noted. Yet more unfortunately from a literary point of view, neither the source and history of the several hymns nor the name of the writer anywhere given. In the duplicate series of some few of the hymns as set forth below, these deficiencies attempted to be, in some measure, made good.

B.—Hymnal long measure, *a*. Consecutive rhymes.

I.	II.	III.	IV.
Awake,	my soul,	and with	the sun
Thy dai-	ly stage	of du-	ty run;
Shake off	dull sloth,	and ear-	ly rise
To pay	thy morn-	ing sac-	rifice.

Nos. in successive editions, 1 and 3. (*Bishop Ken.*)

Bbbb.—Hymnal long measure, *β*. Alternate rhymes.

I.	II.	III.	IV.
All peo-	ple that	on earth	do dwell,—
Sing to	the Lord	with cheer-	ful voice;
Him serve	with fear,	His praise	forth tell,—
Come ye	before	Him, and	rejoice.

Nos. in successive editions, 136 and 166. (*J. Hopkins.*)

C.—Trimeter.

I.	II.	III.
Christ is	our cor-	ner-stone,—
On Him	alone	we build; |
With His	true saints	alone—
The courts	of heav'n	are filled. |

Nos. in successive editions, 306 and 239.

Dd.—Hymnal short measure.

I.	II.	III.	IV.
Soldiers	of Christ,	arise,—	
And put	your ar-	mour on ; |	
Strong in	the strength	which God	supplies—
Through His	Eter-	nal Son. |	

Nos. in successive editions, 181 and 270. (*C. Wesley.*)

Ddd.—Hymnal common measure, *a*. Alternate 2-4 line rhymes.

	II.	III.	IV.
Jeru-	salem,	my hap-	py home,
When shall	I come	to thee ? |	
When shall	my sor-	rows have	an end ?
Thy joys	when shall	I see ? |	

Nos. in successive editions, 180 and 236. (*Anon., c.* 1601.)

Ddd.—Hymnal common measure, *β*. Alternate 2-4 and 1-3 line rhymes.

	II.	III.	IV.
O God,	our help	in a-	ges past,—
Our hope	for years	to come, |	
Our shel-	ter from	the stor-	my blast,—
And our	eter-	nal home. |	

Nos. in successive editions, 197 and 165. (*Isaac Watts.*)

Dddd.—Special metre, *α*. Three tetrameter lines, with one trimeter.

I.	II.	III.	IV.
To Thee,	great Lord,	the One	in Three,—
All praise	for ev-	er more	ascend; |
O grant	us in	our home	to see—
The life	that knows	no end. |	

Nos. in successive editions, 165 and 263.

Dddd.—Special metre, *β*. Three tetrameter lines, with one dimeter.

I.	II.	III.	IV.
The ra-	diant morn	hath passed	away,—
And spent	too soon	her gold-	en store; |
The sha-	dows of	depart-	ing day—
Creep on	once more. |		

Nos. in successive editions, 274 and 19. (*G. Thring.*)

Ee.—Special metre. Amphibrach-ending 1-3 lines.

I.	II.	III.
Jeru-	salem	the golden,
With milk	and hon-	ey blest, |
Beneath	thy con-	templation
Sink heart	and voice	opprest. |

Nos. in successive editions, 142 and 228. (*J. M. Neale.*)

Ee.—Special metre. Double rhyming amphibrachic 1-3 lines.

I.	II.	III.
The Church-	e's one	foundation =
Is Je-	sus Christ	the Lord; |
She is	His new	creation =
By wa-	ter and	the Word. |

Nos. in successive editions, 320 and 215. (*J. Stone.*)

Gg.—Trochaic-cæsura metre. Consecutive rhymes.

I.	II.	III.	IV.
Hark! the	herald	angels	sing
Glory	to the	new-born	King,
Peace on	earth, and	mercy	mild,
God and	sinners	recon-	ciled.

Nos. in successive editions, 43 and 60. (*C. Wesley.*)

Ggg.—Trochaic-cæsura metre. Alternate rhymes.

I.	II.	III.	IV.
Jesus,	lover	of my	soul,—
Let me	to Thy	bosom	fly,
While th	gathering	waters	roll,—
While the	tempest	still is	high.

Nos. in successive editions, 179 and 188. (*C. Wesley.*)

I.—Conjoint trochaic-iambic.

I.	II.	III.
Néarer,	my Gód	to Thée,
Nearer	to Thee.	
E'en though	it be	a cross
That rais-	eth me:	
Still all	my sóng	would bé,
Néarer,	my Gód,	to Thée,
Nearer	to Thee!	
Though, like	a wánd-	erér,
The sun	gone down,	
Darkness	be ov-	er me,
My rest	a stone;	
Yét in	my dréams	I'd bé
Néarer,	my God,	to Thée,
Nearer	to Thee!	

Nos. in successive editions, 200 and 207. (*Sarah F. Adams.*)

Illustration below of likeness in metre and rhythm of some one or two familiar hymns with verse-lines of quite different character. Referribility of last two of following quatrains to so-called Gay's stanza proper; and of preceding two quatrains to recognised variety of this stanza. (See page 52.)

I.	II.	III.
The voice	that breath'd	o'er É-den,
That ear-	liest wed-	ding day, |
The pri-	mal mar-	riage blés-sing,
It hath	not passed	away. |

J. Keble.

I.	II.	III.
When all	the world	is yoúng, lad,
And all	the trees	are green, |
And ev'-	ry goose	a swán, lad,
And ev'-	ry lass	a queen. |
Then hey	for boot	and hórse, lad,=
And round	the world	away, |
Young blood	must have	its coúrse, lad,=
And ev'-	ry dog	his day. |

Ch. Kingsley.

I.	II.	III.
From Green-	land's i-	cy móun-tains,=
From In-	dia's co-	ral strand, |
Where Af-	ric's sun-	ny fóun-tains=
Roll down	their gol-	den sand. |

Bishop Heber.

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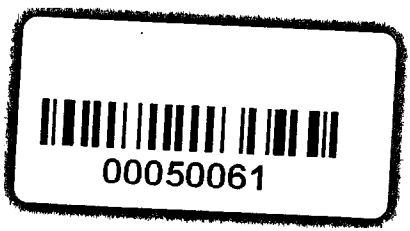
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